VOGUE

New Suit and Hat Duets

Vogue Designs for Dressmaking

Incorporating Vanity Fair

February 15, 1945

Price 35 Cents 40 Cents In Canada

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ADVANCE RETAIL TRADE EDITION

QUALITY
CRAFTSMANSHIP
STYLE
FORSTMANN
100% VIRGIN WOOL
COPR. F.W.CO.
FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

How to use *Vogue* in newspaper advertising

Use Vogue ideas and Vogue quotations to sell appropriate merchandise from your own stocks . . as Bonwit Teller, N. Y. did in this advertisement of Jan. 14, 1945

6 NEW YORK HERALD TRIBUNE, SUNDAY, JANUARY 14, 1945 B

Editors' Group For Free Press Now in London

Delegation Will Work for Inclusion of Principles in the Peace Treaties

LONDON, Jan. 13 (AP).—Three members of the committee of the American Society of Newspaper Editors, which hopes to prevent barriers in the future exchange of world news, arrived in London today on the first leg of a journey which will take them around the world.

They arranged tonight to seek the aid of British editors and government leaders in a campaign to incorporate the principles of a free press in the forthcoming peace treaties.

Wilbur Forrest, first vice-president of the A. S. N. E. and chairman of the committee, said that the group probably would remain in London ten days for talks before proceeding on a similar undertaking in liberated and neutral countries of Europe and the Middle East.

Other members of the committee arriving here were Carl W. Ackerman, dean of the Columbia School of Journalism, and Ralph McGill, chairman of the Press Freedom Committee of the A. S. N. E. and editor of "The Atlanta Constitution." Mr. Forrest is assistant editor of The New York Herald Tribune.

"We represent the Society of Newspaper Editors on a mission to ascertain the possibility of greater freedom for exchange of news between all countries in the post-war world," Mr. Forrest said. "We invite the co-operation of editors throughout the world in furthering a freer post-war flow of news."

Mr. McGill said the committee hopes to visit not only the liberated areas of Europe, but also the war zones.

The group desires to visit Russia to acquaint editors and the government with the aims of the American-sponsored movement for free news exchange. Dean Ackerman said that thus far there had been no indication of Soviet views, but that the committee hoped for official approval to proceed to Moscow.

The world tour will include later talks in India, China, Australia, New Zealand, the Union of South Africa and South and Central America.

Souvenir Bomb Costs Boy Hand

CHICAGO, Jan. 13 (UP).—A Japanese water bomb which his brother-in-law had sent home as a souvenir cost Edward Aichanewski, thirteen years old his right hand. The youth was taking it to school yesterday and set it down on the wet sidewalk where it exploded. His sister, Mrs. John Pilepenis, told police her husband had explained that the bomb exploded on contact with water.

Save every scrap of paper—old newspapers, magazines, wrapping paper, cardboard, everything that's paper.

LANE BRYANT • NEW YORK • BROOKLYN

Adaptolette

for every type figure...

Have you a problem?

. . . consult one of Lane Bryant's expert corsetieres . . . she'll solve any corset or foundation problem for you pronto! With or without an inner belt. Built-up shoulders or strap top . . . closed or laced back for easy adjustment.

SIZES 36 to 56
6.50 to $15

CORSETS—SECOND FLOOR

Lane Bryant

NEW YORK (18) • 1 WEST 39th STREET
BROOKLYN (2) • 15 HANOVER PLACE

Bonwit Teller

Vogue's new Uncluttered Look

There's a new tendency, commendable, we think, towards unclutter in fashion." So **Vogue** *opens its first issue of 1945. And we agree.*

The best-dressed woman today is the one whose dress looks uncomplicated.. serene..focuses attention on one wonderful jewel.. a provocative hat.

The lady above is shown by Vogue in their Jan. 1st issue, as an example of the way you won't want to look this season. Take a pencil and black out the unnecessary clutter. Then look to yourself.

TRADIA-MORELL'S SHIRTDRESS, *left.* Straight and simple as a shift. Black rayon crepe in misses' sizes, 89.95 Designers' Salon, Sixth Floor
Straw poke bonnet with roses, 49.50 Designers' Salon, Sixth Floor

ADRIAN'S PEPLUM DRESS, *far left.* All unclutered in line with back fullness, tiny sash. Black rayon crepe in misses' sizes, 110.00 Designers' Salon, Sixth Floor
Black pure silk cabbage roses for the made-to-order hat. Designers' Salon, Sixth Floor

BLACK WOOL SUIT DRESS, *above.* A weskit look to the rayon faille front.. fine foil for a decoration. Dress in misses' sizes, 49.95 Dress Salon, Sixth Floor
Veiling sailor. Millinery Salon, Main Floor
The Decoration, The Turkish Order of the Shefaket, in gold and diamonds, 395.00* Jewelry, Main Floor

SAWTOOTH PEPLUM DRESS, *above right.* Plays up a tiny waist, a wonderful hat. Black rayon crepe in misses' sizes, 39.95 Dress Salon, Sixth Floor
Pouff of chenille veiling. Millinery Salon, Main Floor

FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK 22

Vogue's Uncluttered Look will carry right through the spring. There's still time to run an interesting advertisement on this important Look.

Whenever you wish to reproduce a page from Vogue in a newspaper advertisement, please 'phone or write the director of Vogue's Merchandising Service (420 Lexington Ave., New York 17, N.Y.) for permission, and for advice about the use of the Vogue credit and copyright lines, which must be used for your own protection as well as for the protection of Vogue.

More suggestions →

To sell fashion — quote Vogue!

Use these Quotations
in your advertising, windows, and departmental displays.

Used as headlines for newspaper advertisements, these Vogue quotations will help you sell fashion.

VOGUE SAYS: "Spring suits give service with a smile."
VOGUE SAYS: "A flower hat with a simple suit."
VOGUE SAYS: "Flower-arbour hats."
VOGUE SAYS: "Spring's abloom with suits."
VOGUE SAYS: "Hats like flower gardens."
VOGUE SAYS: "With a men's wear suit, a pretty-lady hat."
VOGUE SAYS: "With a navy suit a bright plaid hat."
VOGUE SAYS: "Suits—practicality made pleasant."
VOGUE SAYS: "Necklines are up, up, up."
VOGUE SAYS: "Blouses tie, wrap, swathe the neck."
VOGUE SAYS: "Suits—soft-spoken, well-bred."
VOGUE SAYS: "Wrap a silk scarf (or two) around your throat."
VOGUE SAYS: "Navy blue—All-American favourite."
VOGUE SAYS: "Sweaters go wherever blouses go."
VOGUE SAYS: "Surprise of spring—Satin with tweeds."
VOGUE SAYS: "The silhouette is easing up."
VOGUE SAYS: "Sweaters—neither too tight nor too loose."
VOGUE SAYS: "Short, bouffant dancing dress—short white gloves."
VOGUE SAYS: "Juniors want sweaters softly-fitted."
VOGUE SAYS: "Young girls' flower hats have a young-and-happy look."
VOGUE SAYS: "Spring blooms with suits."

1-
VOGUE SAYS:
"Wear a flower hat with a simple suit."

2-
VOGUE SAYS:
"Hats are catalogues of flowers."

3-
VOGUE SAYS:
"Navy Blue—All-American favorite."

4-
VOGUE SAYS:
"Spring blooms with suits."

Vogue Merchandising Service 2/15
420 Lexington Avenue, N. Y. 17, N. Y.

Please send cards (1) (2) (3) (4)

Name.....

Store Name.....

Address.....

These Four Cards are free
Please check those you can use, and mail the coupon.

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
FEBRUARY 15, 1945

RETAILERS, MANUFACTURERS AND ADVERTISING EXECUTIVES ARE ENTITLED TO RECEIVE THE TRADE EDITION OF VOGUE. SUBSCRIPTIONS MUST BE PLACED DIRECT WITH THE PUBLISHERS OR DIRECT WITH A CATALOGUE SUBSCRIPTION AGENCY. DO NOT SUBSCRIBE FOR THE TRADE EDITION THROUGH AN AGENT CALLING ON YOUR STORE. MAKE YOUR CHECK PAYABLE TO VOGUE, AND MAIL TO VOGUE, GREENWICH, CONN.

FONSSAGRIVES

Beauty Spot of the Spring Landscape—

—the new Soft Suit

Navy wool (or black or gray), the jacket gently shirred, the skirt tier-tucked, $80. The blossom-white blouse, fine rayon crepe with Venise-type lace to filigree the bow-ends, $19. Both Bergdorf Goodman exclusives.

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

DOBBS

There's a Dobbs for you...

With you in mind . . .
Dobbs creates a series of
town suit hats of greatest
elegance and charm.

DOBBS HATS
Park Avenue at 53rd Street,
New York 22
and at fine stores everywhere.

BURDINE'S
SUNSHINE FASHIONS

FAIR LADY

EMBASSY

GOGAY

Bolero in Outline

the dramatic curve of a beautiful line traces
the bolero motif in contrast against
the wool fabric of this magnificent costume
coat for spring.

The hat is by Mme. Pauline.

Altman fashions, third floor

B. ALTMAN & CO.

FIFTH AVENUE NEW YORK

VOGUE
February 15, 1945

VOGUE incorporating Vanity Fair is published semi-monthly except June and July when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A.

Vol. 105, No. 4
Whole No. 1738

Koret
bobri

Pattullo

Riding-Coat silhouette . . Spring suit news . . Superb, the way the long jacket is sleeked to the figure, the skirt slim as a riding-crop but easy in motion. Navy or black wool.

Scallops
by Mangone
More of Mangone's magic scissors . . . a neckline scalloped like pie-crust. A quiet elegant backdrop for your jewels, your dressmaker blouses, your most deliberate hats. Designed in that heavenly "VIO" wool crepe. Navy, brown, blue in sizes 12 to 20. Black in sizes 10 to 40, $119.98. Lilly Daché hat, $49.50.
J. P. Allen
AND CO.—ATLANTA

Bracelet platforms of black suede with gilt nailheads shine in a new collection which follows the Saks Fifth Avenue tradition of fine footwear. Mabel and Charles Julianelli design. 22.95

SAKS FIFTH AVENUE

NEW YORK · CHICAGO · BEVERLY HILLS · DETROIT · PALM BEACH · MIAMI BEACH

It must be from the house of

Foxbrownie

exclusive with

MONTALDO'S

Denver • Colorado Springs • Columbus, O. • St. Louis • Bartlesville, Okla.
Charlotte, Winston-Salem and Greensboro, N. C. • Richmond, Va.

Bird - Speakman Inc.
WILMINGTON, DEL.

Doop's
EAST ORANGE, N. J.

Jaunty Junior

SOFT-TAILORS A MIRON WOOLEN. Spice for Spring! A young and delightful edition of the dressmaker suit with unexpected detail and a softened waistline. Tailored by Jaunty Junior in an all-wool Mirro Sheen gabardine. Sizes 9 to 15. About $55. At one fine store in your city.

Jaunty Junior, 500 Seventh Avenue, New York 18, N. Y. Morris W. Haft & Brothers, Inc.

THE FINEST IN FASHIONS ARE MADE BY HAND

Your face powder,

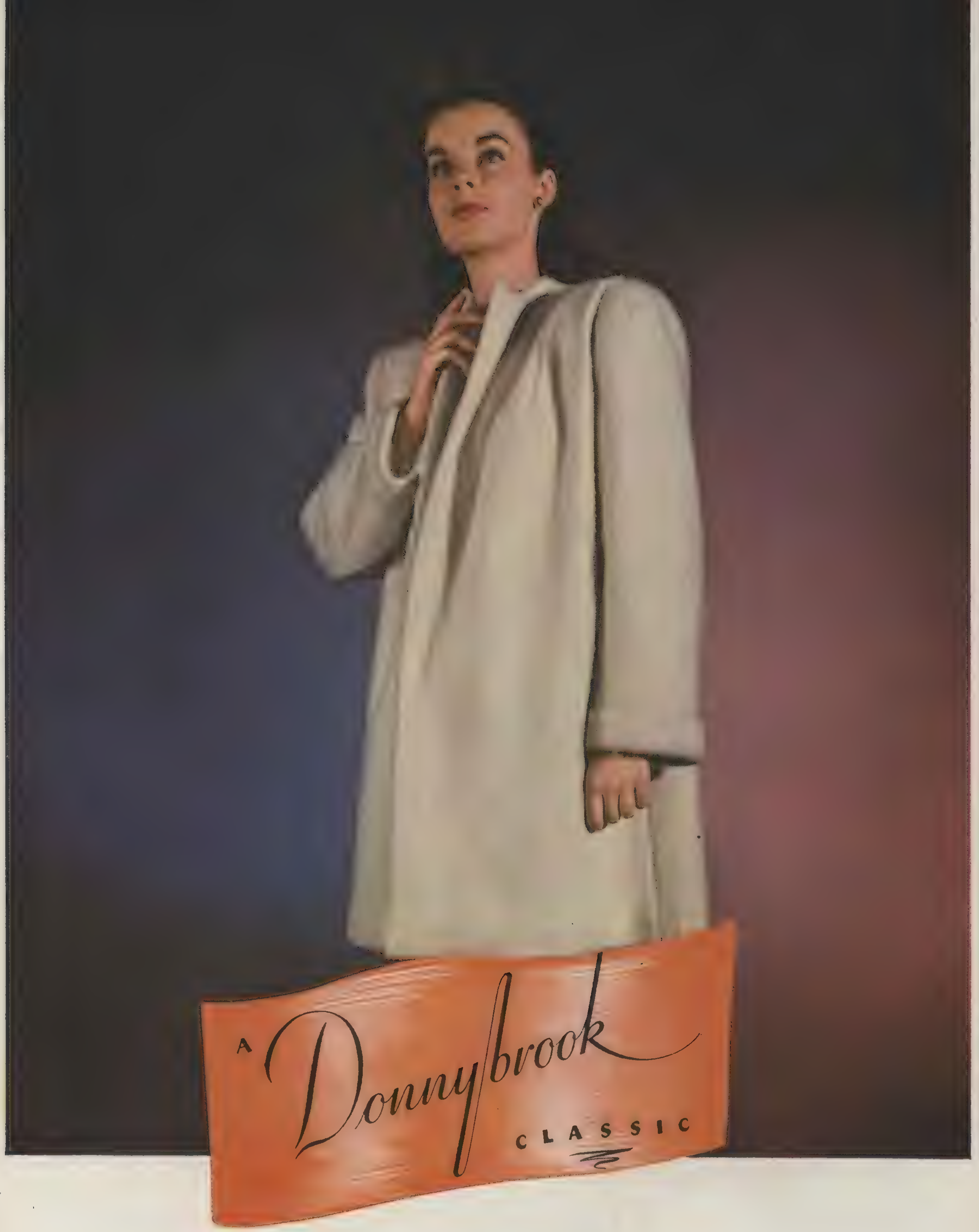
made-to-order by

Charles of the Ritz

DISTINGUISHED FOR HAND-BLENDED POWDER AND EXQUISITE COSMETICS

is made by hand, too . . . blended exclusively for you . . . to your very own skintone . . . right before your eyes . . . at fine stores

NEW YORK • PARIS • LONDON • MONTREAL



"A DONNYBROOK CLASSIC" is your assurance of basic quality. It has come to stand for fine bench tailoring, perfection of detail, superb fabrics. Look for the label when you buy, for this is a name you can count on—not just for today, but for tomorrow and always.

For the name of the shop in your city, write DONNYBROOK • *500 Seventh Avenue • New York 18, N. Y.*

Farnsworth
Woolens
Pure Wool and Purely American.
In thrilling colors . . .
to enhance you and the fashions you choose.
Fashions Follow Farnsworth.
FARNSWORTH & FARNSWORTH • NEW YORK

The Ayer way to Beauty

Cherish your skin each day
with these beauty aids of
superlative quality, and loveliness
will come true for you.

LUXURIA—cleanser and beautifier. 1.00; 2.25; 3.50.
SKIN LOTION—brisk, refreshing stimulant. 1.00.
NIGHT CREAM—smoothing, enriching. 1.00; 1.75.
LUXURIA FACE POWDER—scientifically blended, adherent, flattering. 1.00.

All prices plus tax

Harriet Hubbard Ayer

*BOTANY

On Good Terms with Living!

Botany Fabrics have the stamina it takes,

and the soft, gracious finishes that

are hard to beat. The label is your guarantee.

BOTANY WORSTED MILLS

Passaic, New Jersey

Worsteds and Woolens for Women's, Children's and Men's Wear • No-Dye-Lot Knitting Yarns • Botany Perennials †Certified Fabrics • The Botany Tie, Robe • Men's Sportswear Lanolin Cosmetics

*Reg. U. S. Pat. Off.

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†Certified by Botany Laboratories

TONI FRISSELL

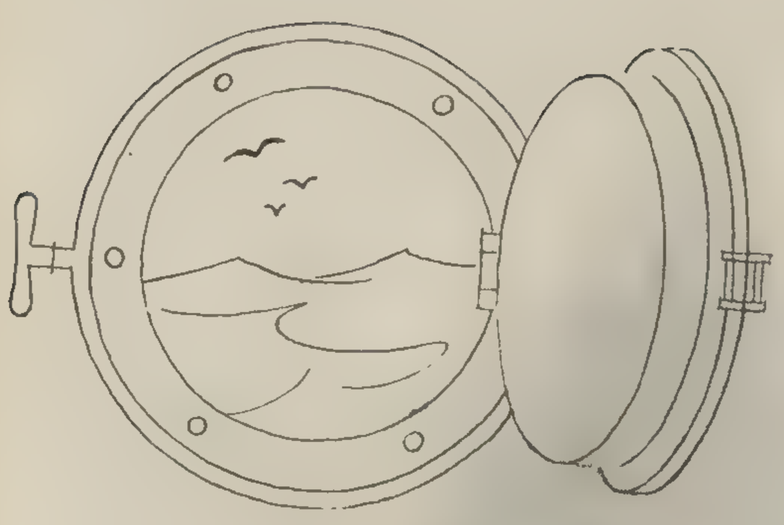
that Ayres look
L. S. Ayres & Co.
INDIANAPOLIS
HAT AND ACCESSORIES BY JOHN-FREDERICS

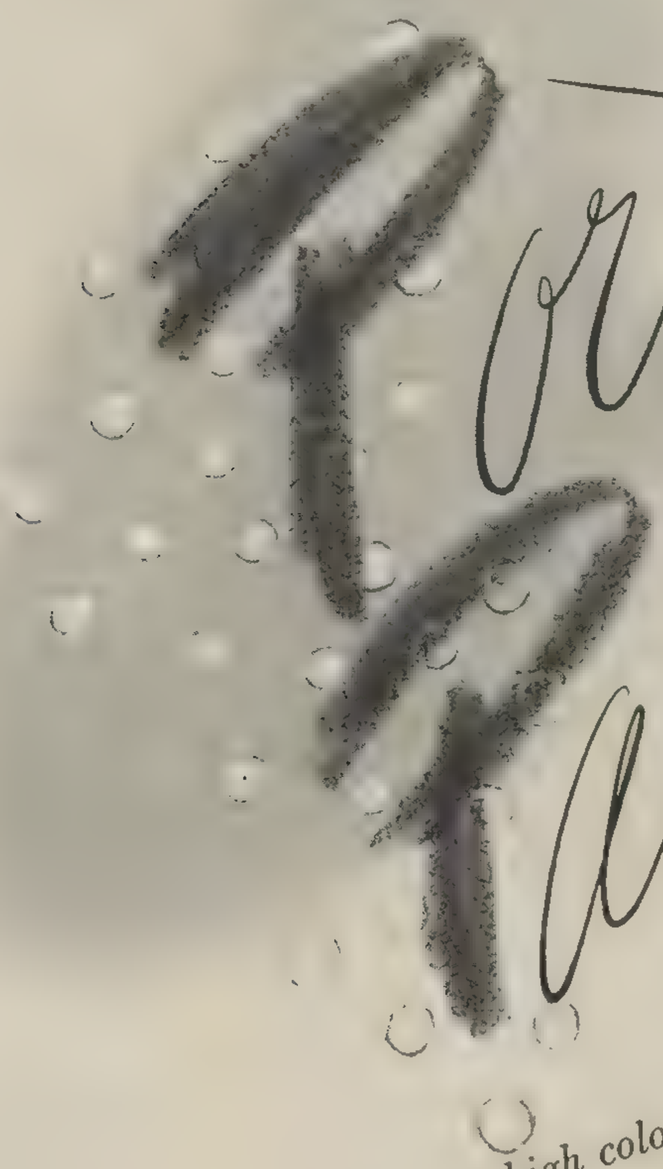
This could be you!

UNPOSED . . . UNRETOUCHED . . . EXCLUSIVE . . .
Davidow Tweeds for Town and Country wear.
Cherished by smart women for their fine
sense of proportion—easy elegance—
and extraordinary service. At fine stores everywhere.

THESE SUITS ARE CUT WITH THE DAVENTREE EDGE, A COLLAR AND LAPEL FEATURE* THAT KEEPS YOUR LAPELS FLAT AND SMOOTH UNDER YOUR COAT. *U. S. PAT. NO. 2,318,295 BY DAVIDOW, 550 SEVENTH AVENUE, NEW YORK CITY

Stern's
Asiatic influence . . . the new full skirt with an exciting Zouave drape . . . the crushed cummerbund . . . the brief lined jacket . . . American version in spring navy or black wool . . . protocol with a crisp white eyelet batiste blouse. The suit 59.95. The blouse . . . 19.95. Misses' Sizes . . . 10-20. Third Fl.
STERN BROTHERS - West 42nd Street, N. Y.





Porthole Patents

or high color suedes. Perky, breezy little patents that shine up to smartest ensembles . . . with heels audaciously high and snub-nose toes to petite your feet and proclaim

they're

De Luca

ORIGINALS

$10.95 • MADE BY **ALGY SHOES, INC.** EVERETT, MASS.

Write for name of nearest dealer

Hattie Carnegie's afternoon suit silhouette. In green rayon faille with hat, blouse and gloves in Innocence Pink.

Flower Fragrances

by ANN HAVILAND

A GENIUS IN PERFUMES

BELOVED BY THE WOMAN WHO WOULD HOLD A MAN'S HEART IN HER HAND

LILY OF THE VALLEY • GARDENIA • WOOD VIOLET • CARNATION • LILAC • HYACINTH

PERFUMES • SACHETS • BATH PREPARATIONS

Maurice Rentner Original
Naturally at
Himelhoch's
Detroit

Customcraft

DECLARES

The hunting — good
The game — pedigreed quality
Heel and toe are in the open this spring . . . and HIGH, too . . .
three inch heels that slim ankles divinely . . . fashioned to
the foot by wide bands of leather manipulated in *Colonial
black patent, calf or suede.

14.95 and higher at America's finest stores

She Walks in Confidence, Who Walks in CUSTOMCRAFT Originals

SCHWARTZ & BENJAMIN, INC., 842 BROADWAY, NEW YORK 3, N. Y.

*Gleaming patent leather by Colonial Tanning Co.

In the hands of America's foremost designers, superb JUILLIARD woolens inspire such noteworthy fashions as this beautiful ensemble in Victorian White.

A. D. Juilliard & Co., Inc.
40 West 40th St., New York

Juilliard
75% VIRGIN WOOL · 25% FUR

FINE FABRICS are the FOUNDATION of FASHION

BUY EXTRA WAR BONDS

FINE AMERICAN PERFUME

Risqué*

FOR THE DARING

At An American Price... *Three fifty the Ounce* (plus tax)

LEIGH

A DIVISION OF SHULTON, INC.
NEW YORK AND TORONTO

*Reg. U. S. Pat. Off.

Limited Editions

Like publishers who print books for everyone, Celanese makes fabrics for all practical purposes but in addition creates a few exceptionally fine editions for those who demand something distinctively different. We call these Creative Fabrics. Exceptional talent and special techniques go into their production. When finished, each pattern is given to one leading fashion designer in a field. Typical is this print on Jersanese* of modern synthetic yarn, with its water color pastel that looks as if it had been casually brushed on by a fine artist enamoured of spring flowers.

Celanese Corporation of America
*Reg. U. S. Pat. Off. New York 16, N. Y.

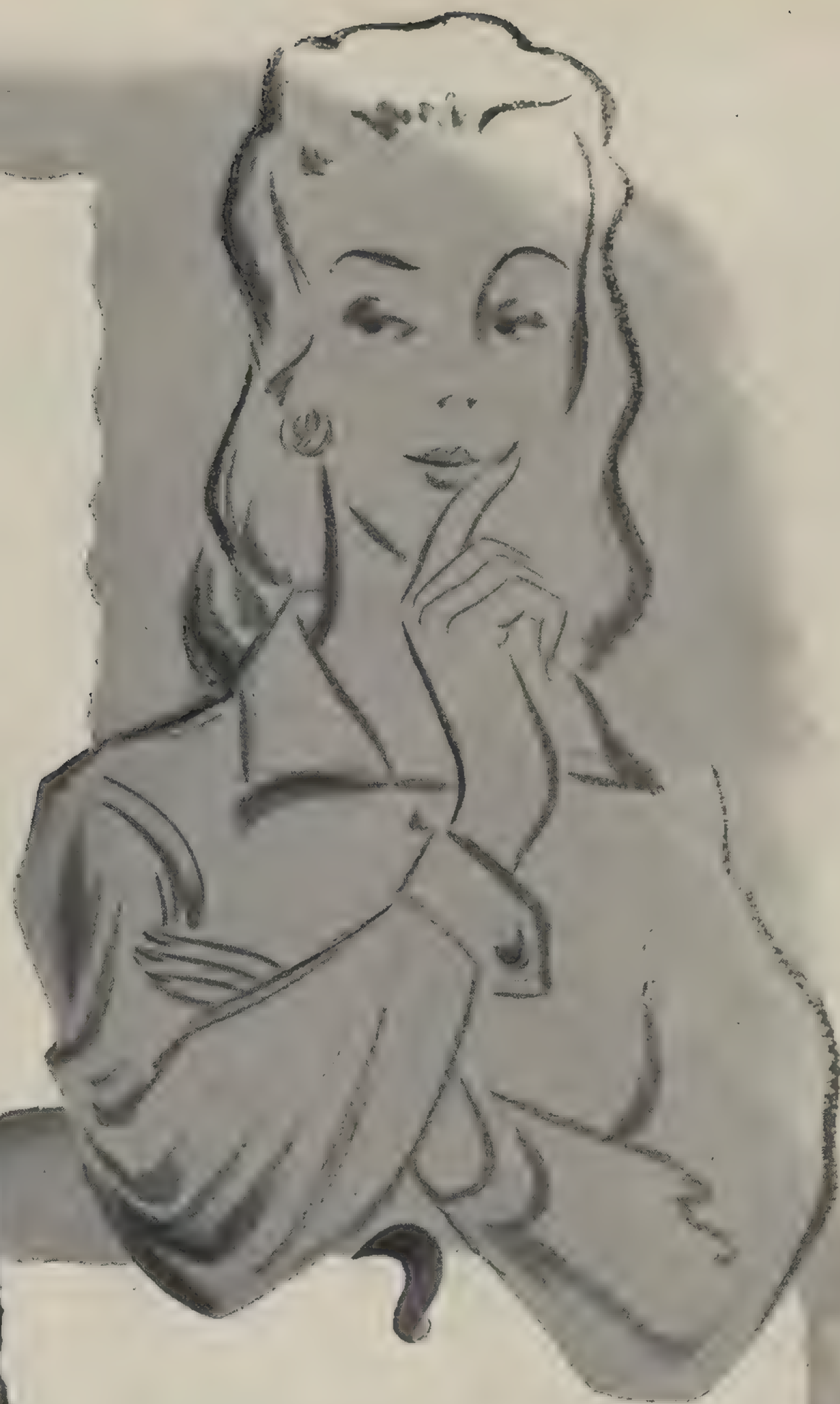
Johansen SHOES
EXCLUSIVE AT BETTER STORES AND SHOPS
JOHANSEN BROS. SHOE CO. INC., ST. LOUIS, MO.
© 1944 Johansen Bros. Shoe Co., Inc.

RICHARD AVEDON

A MILGRIM ORIGINAL

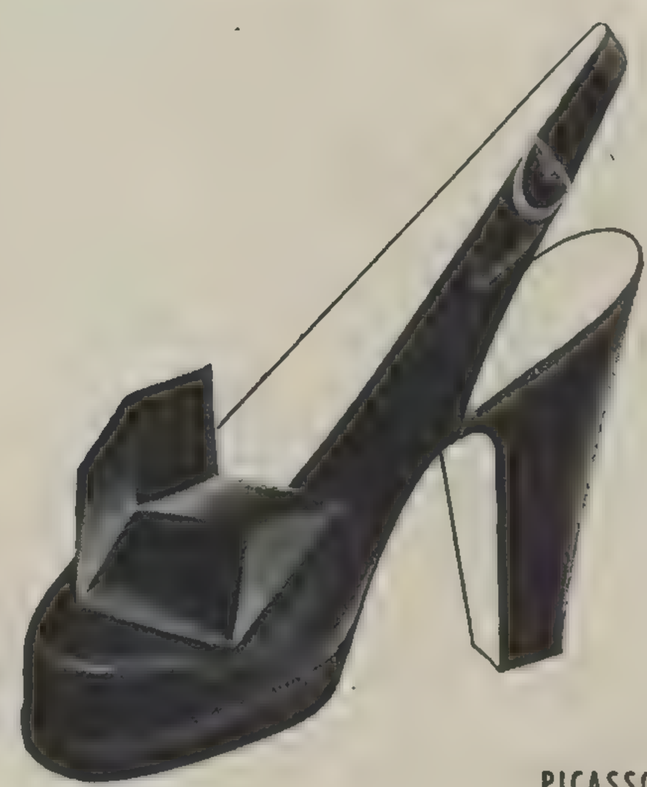
OF FORSTMANN'S GABARDINE

BOLERO
$18.75



at **Hudson's** *in Detroit*

where fashion-discerning women
choose their shoes
..they find exquisitely handcrafted PANDORAS.
The beauty of simplicity,
the foot-flattery of essentially feminine lines
are perennially present in Pandora designs
to meet all occasions.



PICASSO
$18.75

Adrian
AMERICAN DESIGNER

FOR A LADY LOOKING FOR QUALITY

A glove that's
short and sweet!
But made of the finest
glove fabric known . . .
ELVETTE*. . . double-
woven cotton that
wears and wears, and
washes like a dream.
Feather-stitching anchors
the seams, accents the
smart lines.
Washable, of course.

PICARDY . . .

white and colors . . .

about $3.25

dawnelle

Trade Mark

"The American gloves all America loves"

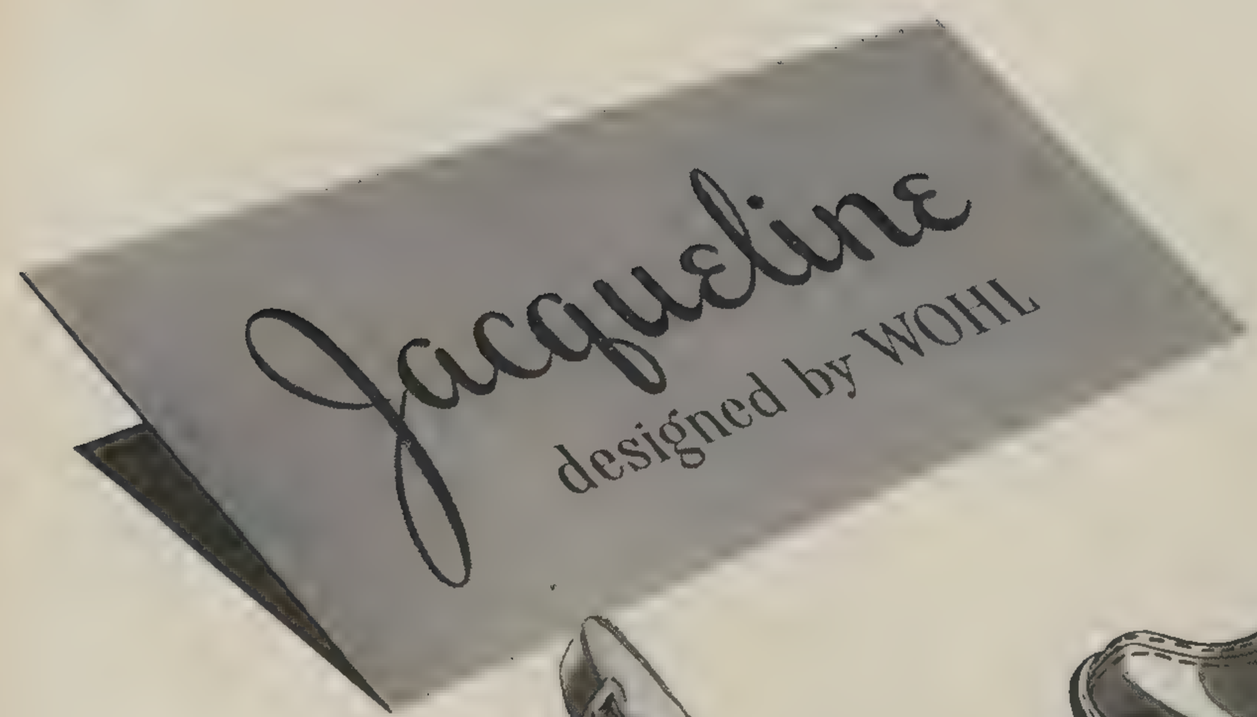
MANNE & WEILL, New York, Kansas City, San Francisco

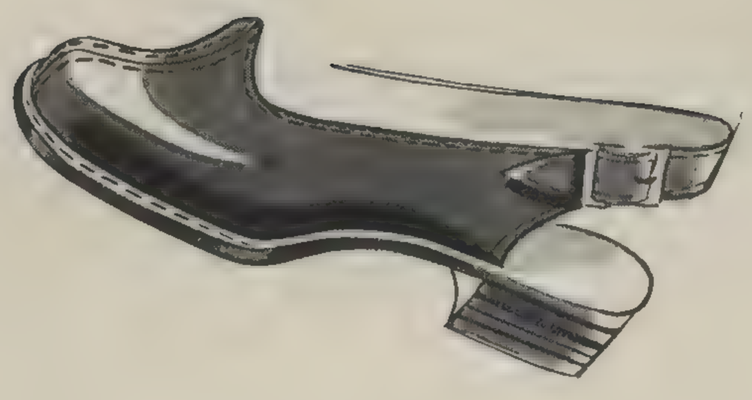
*Reg. U. S. Pat. Off.

Neiman-Marcus
Dallas

This croquis shows a brief wool bolero--a polka dot trotteur. The skirt drapes delicately to emphasize the hip line and wasp-waist. Whimsical polka dot crepe lines the bolero, forms the bean-catcher bow

William Bass





Names You Know!

JACQUELINES... distinctive... deftly flattering ...created with an artist's intuitive knowledge of smart design... expressing in finest leathers and superb craftsmanship, the utmost in beauty and style... JACQUELINES, truly exquisite shoes.

6.95 and 7.95

Some styles slightly higher

W O H L S H O E C O M P A N Y

S A I N T L O U I S , M I S S O U R I

★T.M. Reg. U. S. Pat. Off. by ARALAC, INC., a division of NATIONAL DAIRY PRODUCTS CORPORATION.

SIRÔCCO
PERFUME
LUCIEN
LELONG

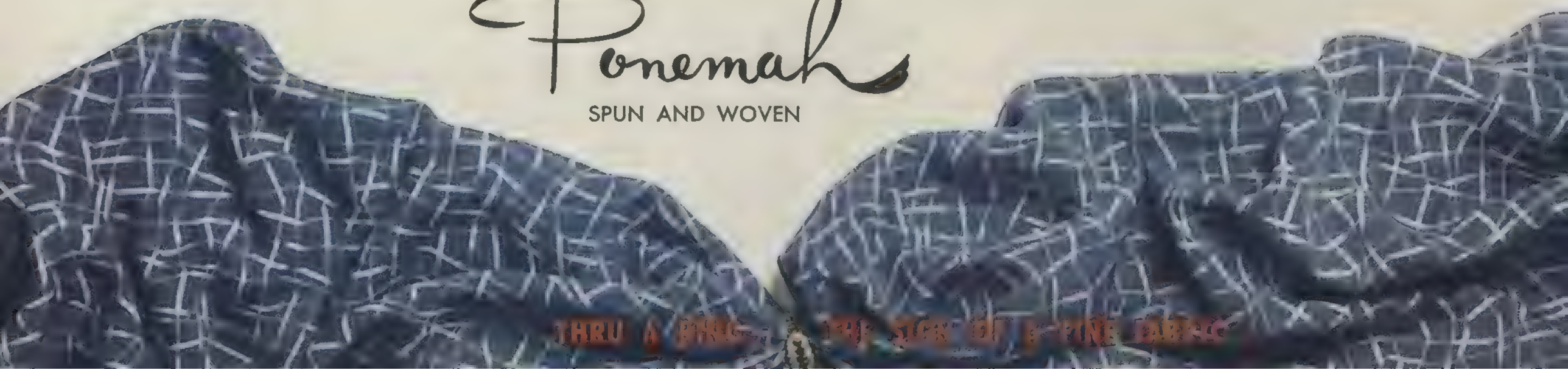
PLUCER

Accessories by Lilly Daché.

Tomorrow's fabric today! Fashion's first miracle fabric made of 1.0 denier, the finest and strongest rayon fabric yet produced, spun and woven at Ponemah, one of New England's first fine-goods mills. Combier-Chauvin call this their Cat Tail Print, as light as a fantasy and looks like silk. Louise Barnes Gallagher has styled it in this portrait frock exclusively for Bonwit Teller in New York, $95

Ponemah

SPUN AND WOVEN



MARK CROSS ARTICLES OF FINE LEATHER · FIFTH AVENUE AT 52ND, NEW YORK

NOLDE HOSIERY

Now... the models' own formula for lovelier lips

Models' Special Lipstick! Not merely a new lipstick but a true lip make-up created for fashion models and *color-styled* by them. Now for *your* lips the brilliant beauty you've envied in the fashion pages. In the model's own radiant colors... Definitely Red, With Orange, Deep Rose, Ripe Red, Midnight Blue, Sable Dark. The professional stick, $1.00, plus tax. Bree Cosmetics, New York; Los Angeles; 165 West Wacker Drive, Chicago 1.

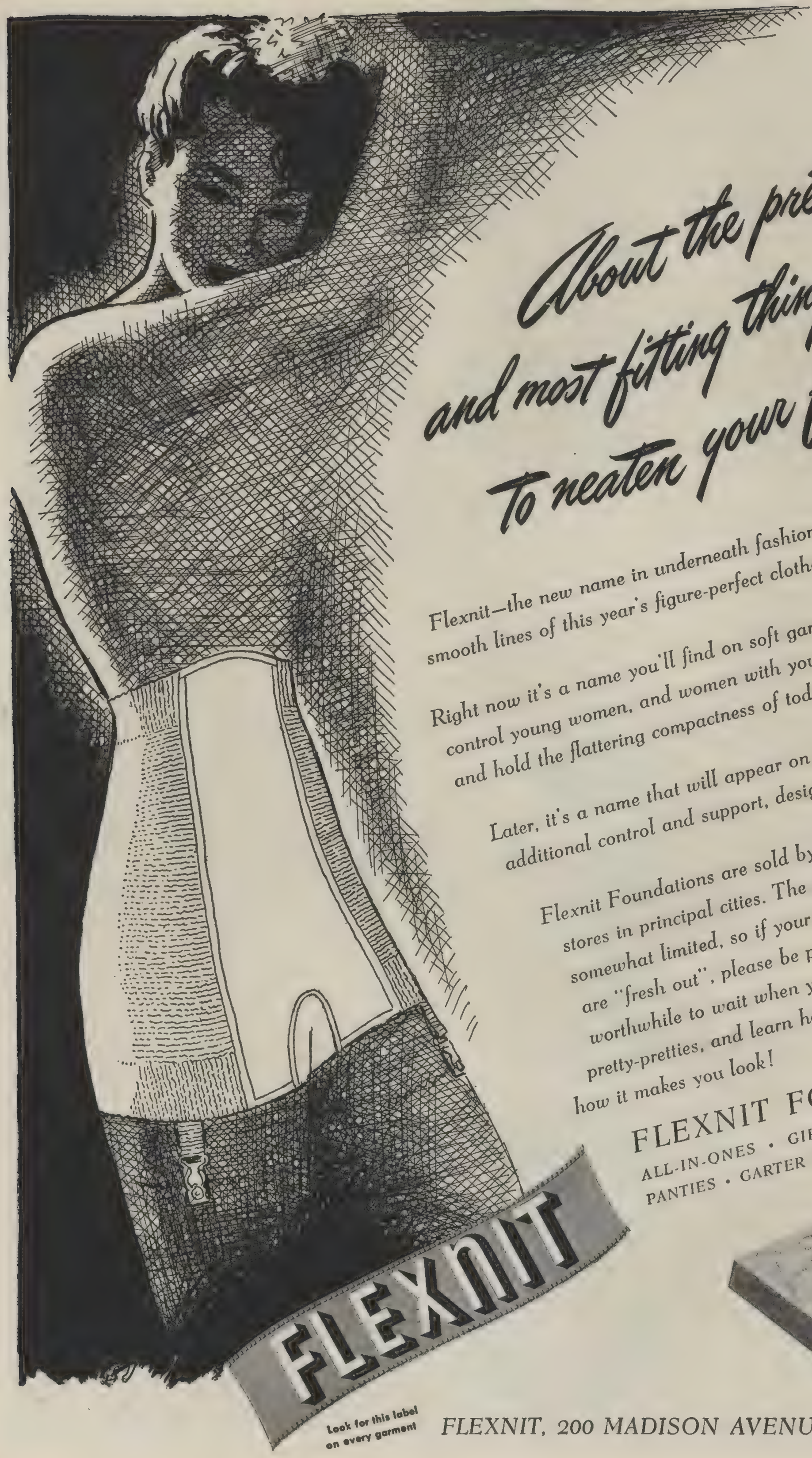
Bettina Bolegard, famous for her modeling of hats and hair-do's, says: *"I've loved Models' Special Make-Up from the beginning and now I've added Models' Special Lipstick to my make-up musts."*

Models' Special

LIPSTICK

Color Poem
by Bianchini
As in a legendary fairy tale come true, the House of Bianchini transforms shimmering fibers of rayon into exquisite creations of melodious color.
Still life shows original skein of rayon with cone and bobbin wound for weaving
Bianchini Férier INC.

For the store
in your city
selling my clothes,
write to Rose Barrack,
530 Seventh Avenue,
New York 18, N. Y.
Unmistakably
Rose Barrack



About the prettiest and most fitting things you'll find to neaten your figure

Flexnit—the new name in underneath fashions . . . where the smooth lines of this year's figure-perfect clothes start.

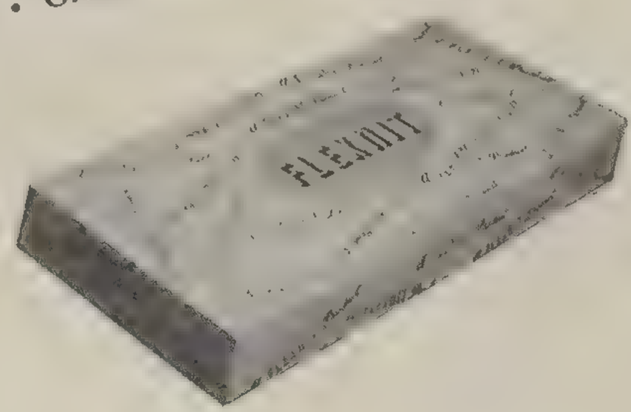
Right now it's a name you'll find on soft garments with the light control young women, and women with young figures want—to mould and hold the flattering compactness of today's silhouette.

Later, it's a name that will appear on foundations that give additional control and support, designed for the more mature figure.

Flexnit Foundations are sold by the better shops and stores in principal cities. The supply at present is somewhat limited, so if your favorite shopping grounds are "fresh out", please be patient. You'll feel it's been worthwhile to wait when you pull on one of these pretty-pretties, and learn how it feels—how it looks—how it makes you look!

FLEXNIT FOUNDATIONS

ALL-IN-ONES • GIRDLES • PANTIE GIRDLES
PANTIES • GARTER BELTS • HOSE SUPPORTERS



Look for this label on every garment

FLEXNIT, 200 MADISON AVENUE, NEW YORK 16, N Y.

CAROLYN MODES are sold exclusively in one smart shop in each city from coast to coast • For the name of the shop in your city, write CAROLYN, 128 West 31st Street, New York 1, N. Y.

Will you face the first spring sunshine with a vibrant young look? Jaquet answers, "Yes, if you possess a clear skin—a clean skin" . . . and suggests its SALON-way to that charm which inspires tender thoughts.

From the moment you start deep cleansing with the mild-as-a-May morn Jaquet soap until you smooth on the wonderful night cream, you're aware that the treatment relaxes, soothes . . . and freshens your spirit as well as your skin.

Jaquet Creme Qui Inspire — double-strength night cream containing rich oils to soften and smooth.

How proud you'll be to walk with your gallant . . . to lift your soft, smooth cheek toward his admiring eyes.

Jaquet, 663 Fifth Avenue, New York 22.

Jaquet
COSMETICS

© 1945, Jaquet Inc.

Grapstrom

THAT YOUNG LOOK STARTS WITH SKIN CARE

STRIPES HOLD SWAY. For daylight and after hours. Adroitly tailored by Henry Rosenfeld with a wonderful eye to detail. In Dallo Sheer of Bemberg rayon.* Green, fuchsia, luggage, navy. Sizes 10 to 18. $14.95.

* Reg. U. S. Pat. Off.

AT B. ALTMAN & CO., NEW YORK and HENRY ROSENFELD departments in leading stores throughout the country.

Delight of flight

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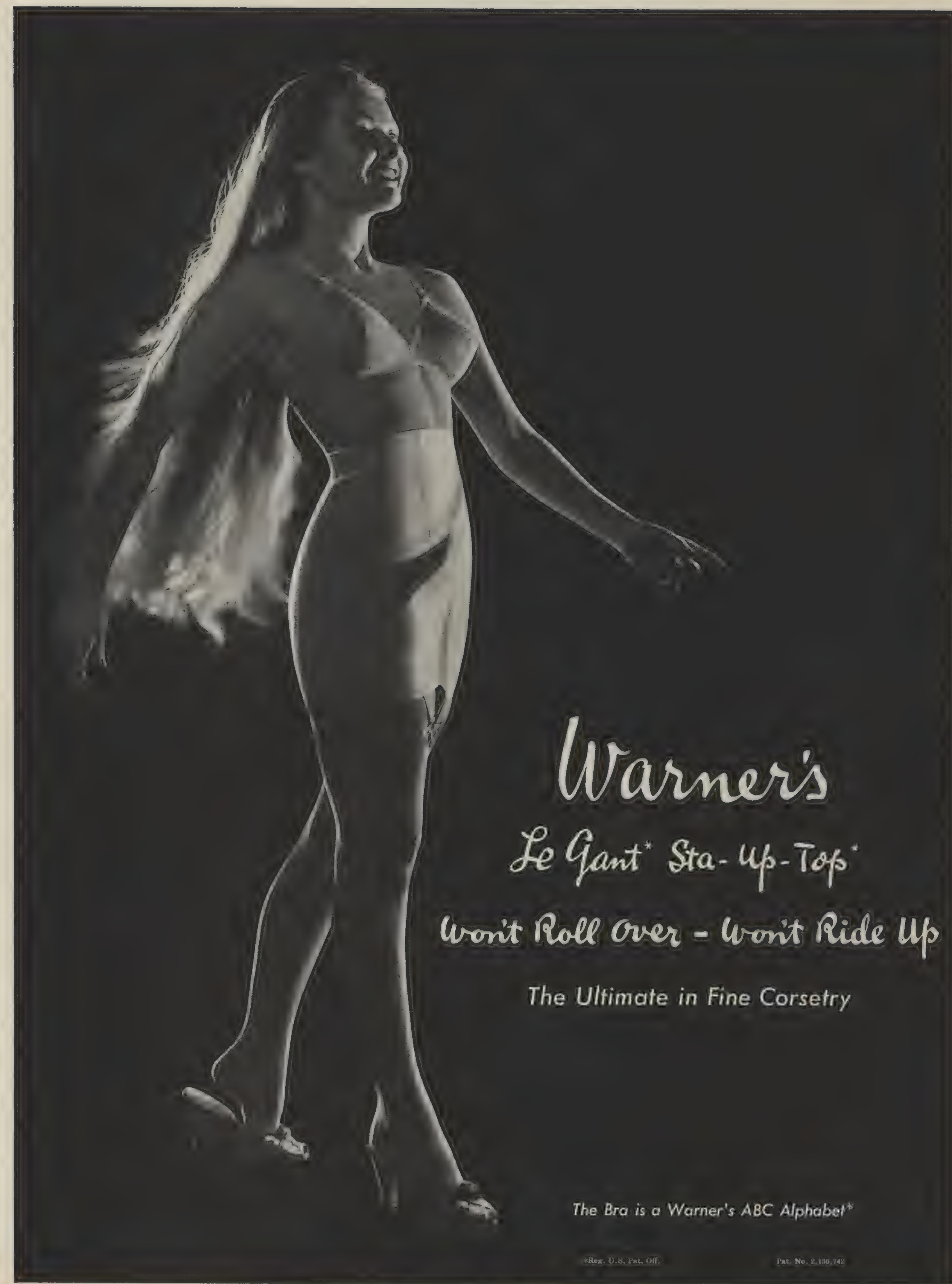
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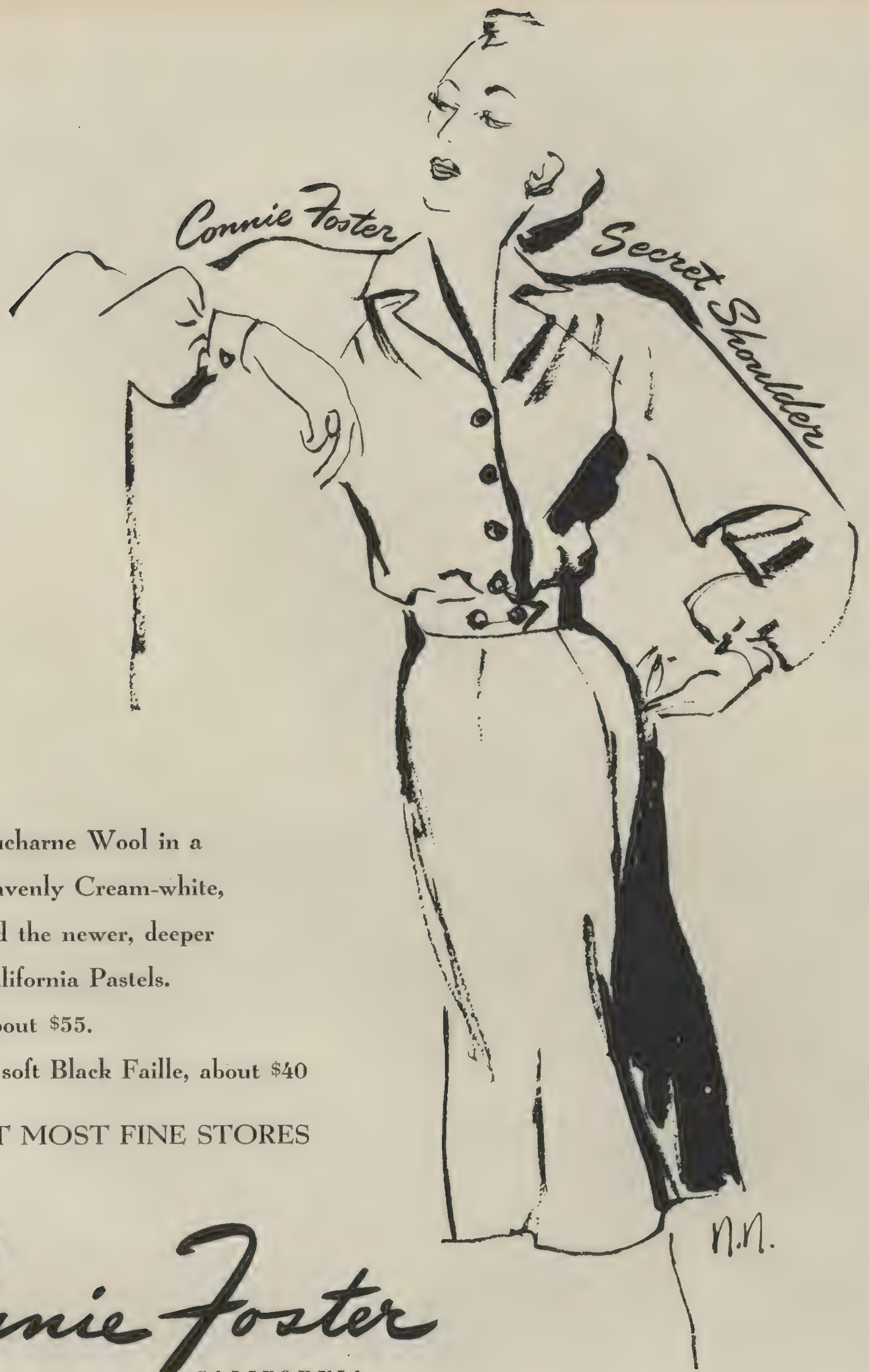

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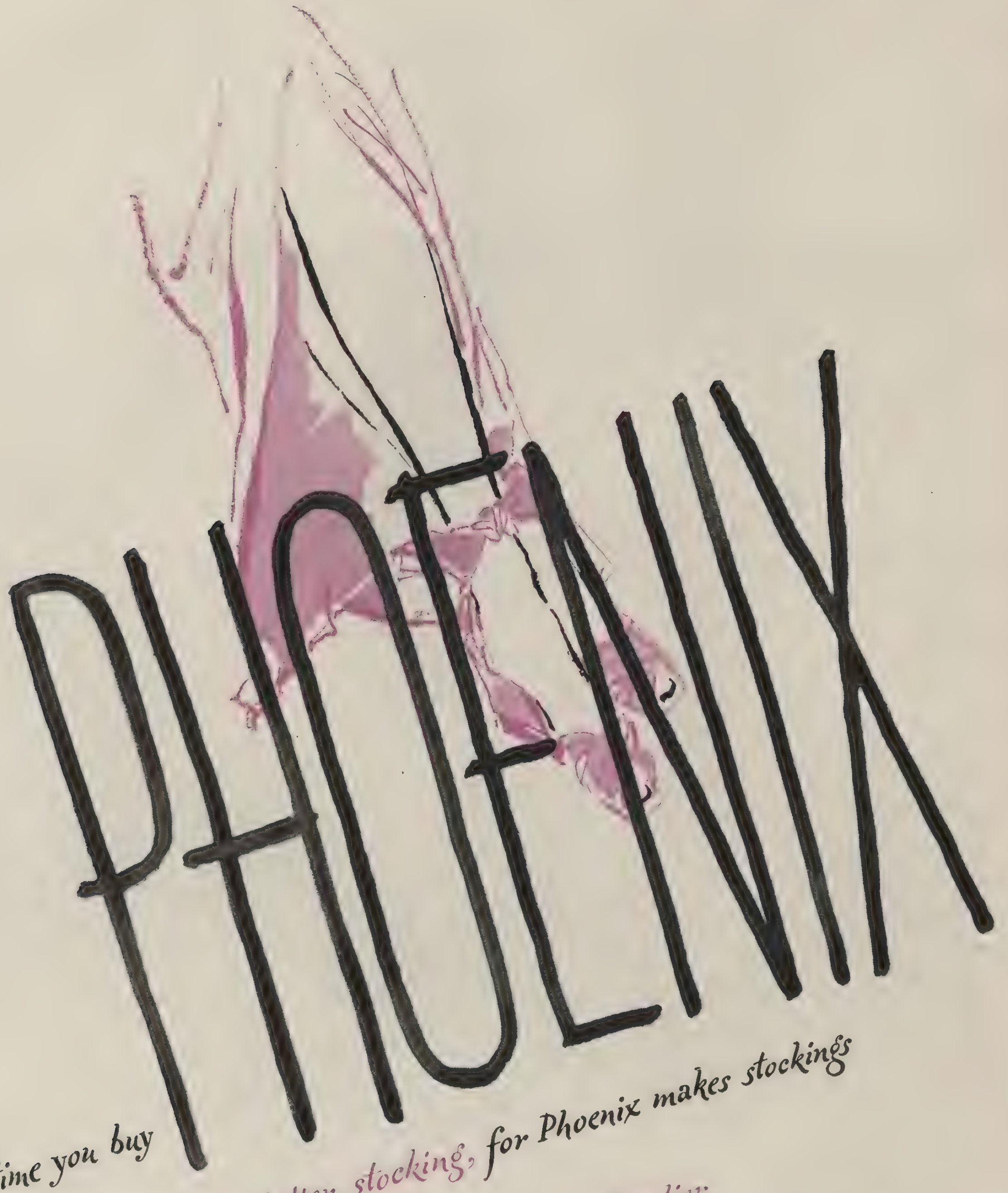

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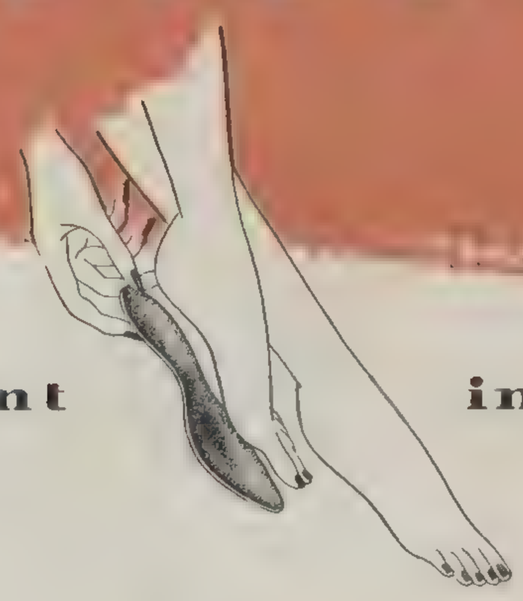

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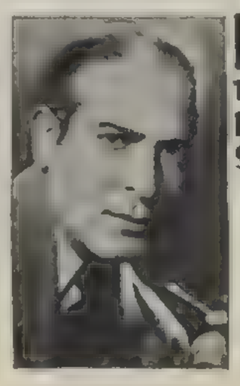

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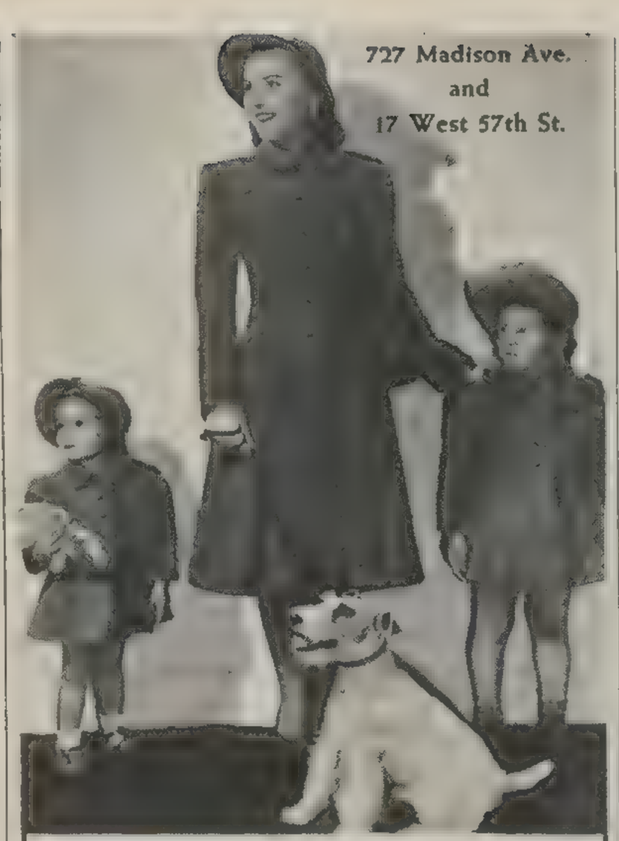

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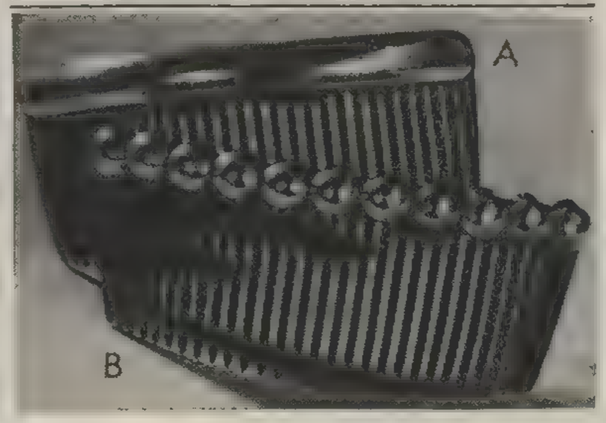

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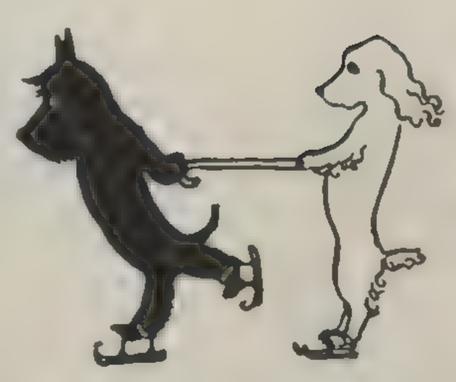

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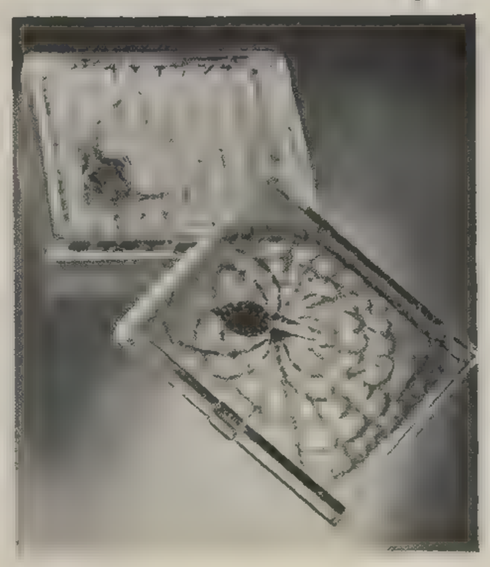

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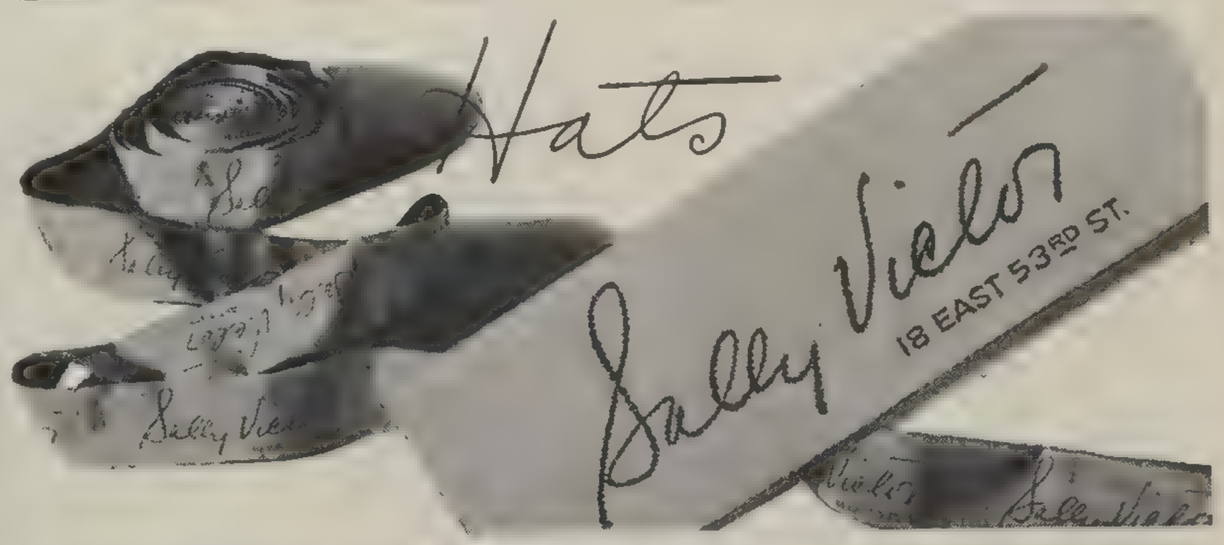

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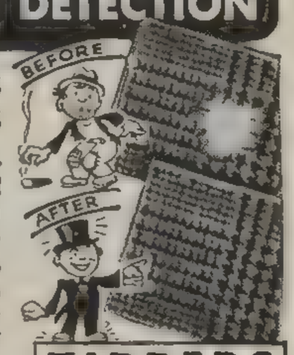

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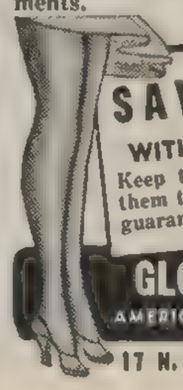

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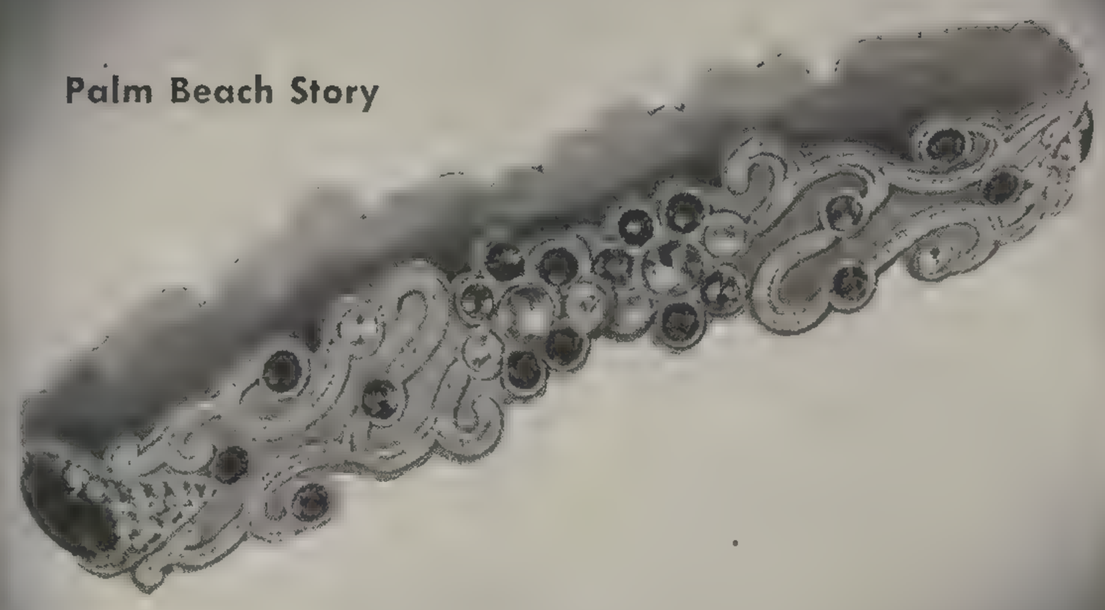

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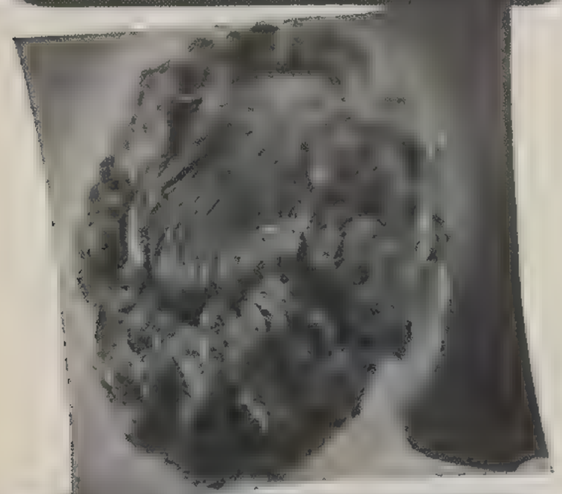

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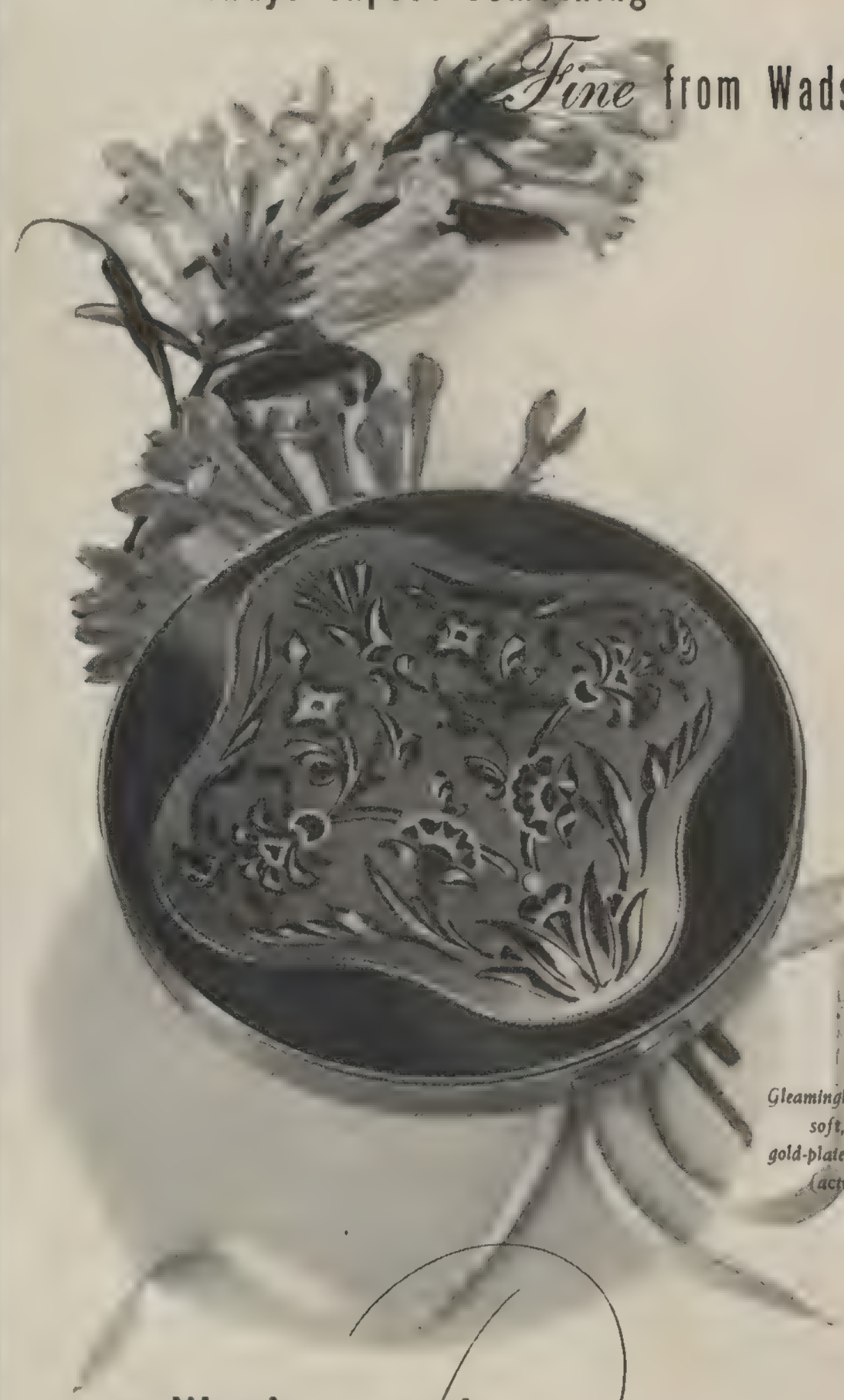

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FEBRUARY 15 CONTENTS

Suit Duets and Other Fashions

Suits in bloom 84–89
Flower hat 91
At the milliner's 92–93
More flower hats 94
Suits—"neither too young nor too old" . . . 118–119
Chinese coat for evening 121
Vogue's Junior Fashions 122–125
Guess how much? 126–127

Designs for Dressmaking

New fabrics 110–111
Designs for dressmaking 112–113
A coat that goes over four outfits 114–115
Personal wardrobe 116–117

People and Ideas

What about the Swedish? By Frederic Prokosch . 90
Women and the airborne world. By William Bishop 95
Vogue's spotlight. By Allene Talmey 96–99
France. By François Mauriac 100
Mme. Henri Bonnet 101
How they dress in New York, Paris, London . . 102–107
Greece—well-remembered. By Katharine Johnson 108–109
Pigeon pie and Max Beerbohm.
By Mary W. Nicholson 120
Musicale chairs—not gilty. By Gerald Warburg . 123

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COVER: *In a spring abloom with suits this Vogue Design for Dressmaking is one of the brightest blossoms. Coat, No. 5396, has a wardrobe keyed to it, pp. 114, 115. Skirt, No. 5397. John-Frederics hat; Woodward & Lothrop. Buttons by La Mode. Harang jersey gloves, Saks Fifth. Mark Cross bag. Eye make-up by Maybelline.*

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suits in bloom

A SUIT, this spring, must give service...but, this spring, it gives service with a smile. Practicality is made pleasant. Hard-wearing fabrics are given a soft manner. Tailoring is tempered with a dressmaking touch. The underdone, spare, almost meagre silhouette of the past few seasons is easing up. There's no relaxing of L-85, but designers are working with greater imagination within the limits of the law. Skirts have a little more ease than the shackling tubes that passed for skirts last year. Jackets are often inches shorter than the 25-inch legal limit. Soft-spoken details relieve stern duty. Many a new suit may have the endurance of a Trojan but it is clever enough not to look like one.

When you consider a suit this year, consider it, first of all, in relation to a hat. Suit and hat—together—are an inseparable duet. It's the way you orchestrate the two that the new look is achieved. The beautiful hat, born last summer after four years of understated headpieces, is much prettier, younger, and more guileless than the early Paris-inspired heavy hat...and this hat needs a suit in tune with it.

If, this spring, you decide on a vivid green suit (and well you might), accompany it with a hat in singing-pink...and see the new tonal values. If you choose a beige Shantung suit, repeat the monotone in a hat that is a cloud of smoke-coloured tulle—a coral scarf will be a nice staccato note. If you choose a simple men's-wear suit such as either of those opposite, build it up with a hat that's a pouff of satin ribbons or a catalogue of flowers. If you settle for a hound's-tooth-checked suit, be inconsistent enough to top it with a hat of satin, tulle, bows, flowers. If you take a navy-blue suit—navy-blue is again an All-American favourite—accompany it with a brilliant plaid taffeta hat or a rustic straw bonnet littered with wild flowers, or a white pill-box dripping snowdrops. Even the more subdued hat that you put on at 9 A.M. will have an unexpected touch: a glitter of jewellery around the headband, an exaggerated line, a sudden satin flower, a coarse veil, or a bright feather.

Next to your hat, your neckline is the second most influential detail in making or breaking the look of your suit this spring. Necklines are up, up, up. Blouses tie, wrap, encircle, swathe the neck. If the blouse doesn't ascend high enough, wrap a silk scarf (or two) about your throat, tucking the ends under your blouse. Encircle this with two or three gold or pearl necklaces. Then add your best clip. Incidentally, a surprise this spring is the appearance of satin blouses with rugged tweed or men's-wear suits—notice the brown satin blouse on the opposite page. (More about spring fashion on page 164)

DUET: PRETTY-LADY HAT, MEN'S-WEAR SUIT (opposite)
First: A beige-and-white Ducharne tweed suit accompanied by a white linen blouse and a hat heaped with tulle and satin ribbons.
Second: Suit of Ducharne men's-wear wool worn with brown satin blouse and white satin pouff hat.
Suits, $145; blouses extra. Josef bag. Bergdorf Goodman.

RAWLINGS

RAWLINGS

NAVY-BLUE IN BLOOM, above. Left: Navy-blue mess-jacket soft suit of men's-wear wool, buttoned with brass. Ben Reig design by Omar Kiam. Sizes 10 to 20. $125. Lord and Taylor; Bonwit Teller, Philadelphia.

• Right: Fuchsia and navy-blue striped Rodier wool fitted cardigan suit, $125. Fuchsia rayon taffeta blouse, $40. Saks Fifth; Neiman-Marcus. Both bags by Koret

NAVY-BLUE AND BLITHE, opposite. Spirited pea jacket of hand-loomed navy-blue wool—short as Spring, and buttoned with balls of silver plate. Wear it with an octagonal wrist-bag of pigskin, a narrow skirt or dress, a self-assured sparkle. Jacket, sizes 10 to 16. About $145. Hattie Carnegie; The Blum Store; Harzfeld's

MORE SUITS IN BLOOM

SHEPHERDESS IN NAVY-BLUE, opposite. The suit with fastenings that do a cake-walk down the front is of Forstmann's Couturier Cloth, in black or in their famous navy-blue "919." Designed by Maurice Rentner. Sizes 10 to 20. From Bonwit Teller. The Dayton Co.; I. Magnin. The natural Milan shepherdess bonnet with moss roses, velvet ribbons; Lilly Daché

FINE AND DANDY-SUITS, above. Hound's-tooth check cardigan suit. Button only the top button. Tie the brown satin sash (matches the blouse) in front. Wear a natural straw sailor...and carry Dutch Iris. The suit, sizes 10 to 18. About $125. Blouse, $40. Lord and Taylor; Neiman-Marcus. Hat. John-Frederics. • Right. Grass-green bustle-suit of rayon faille. Mutton sleeves. Wear it with snow-white gloves, a white Milan pill-box dripping lilacs. Suit, sizes 10 to 16, $145. Both hat and suit, Hattie Carnegie; I. Magnin

RAWLINGS

WHAT ABOUT THE SWEDISH?

Even espionage is polite in their model country, and war talk is taboo

By Frederic Prokosch

FAR below us lay a pattern of small lights—loops, chains, arabesques—shining faintly through the early morning darkness. And this was startling enough; east, west, and south lay absolute and unbroken darkness, land after land to the edge of the sea, and across the sea as well; not a single light. This pattern of light suddenly blossoming below us held, therefore, a quality of miracle, something unreal and utterly desirable, a relic of the past. This blackness all over Europe has lasted so long now, one forgets how desolate a thing it is; and how eerie, how intoxicating it is to the traveller to arrive in a city of lights.

We drove through the early mists to the Grand Hotel; through those tidy, burgherly, self-assured streets of Stockholm, past dimly lit parks, over dimly lit bridges, past theatres and shops still dimly lit and therefore magical, with each light seized and gently splintered by the waters of Mälaren and Strömmen. This mediæval charm and consolation of lights, lamps, lanterns reflected in the lapping water—how many European cities does it instantly suggest? Venice, Prague, Copenhagen, Amsterdam, Bruges, countless others; the real beauties of Europe and now nothing but blackness still, so that Europe seems there to be hardly Europe. How much longer will it last? One forgets, on this side of the Atlantic, that the real texture of the war in Europe, as it shrouds the lives of men and women, is not the journalistic highlight of battles, air-raids, political gambits or even sudden liberations. It is the death of lovers and the separation of families, the ceaseless alternation of hope and despair, the hunger, the chill, the stifling months of merely waiting, and—almost more than anything—the soul-penetrating blackness of the nights; all the things, quite simply, which have killed human happiness for five long years.

The next day was Sunday. A sunny Sunday morning in early May—the youth of the city, elegantly dressed, promenading along *Strandvägen*; sunburned girls just back from a skiing holiday, dressed in smart tailored suits, with faces far darker than their golden hair. The first thing that strikes one in this city—and it struck me every day, week after week and month after month—is the extreme beauty of these people. There are none in Europe—or America—to match them; not the Norwegians, not the Austrians, not even the Ruthenians or the Tuscans. It is the average which is so astonishingly high. One can walk down *Birger Jarlsgatan* and every second face will be fresh, beautifully coloured, gentle of eye, and sweet of skin. The Swedes look curiously innocent: untouched and pale and hard, like statues. It is misleading, however.

PERHAPS Sweden is, all in all, the most democratic country I know. And it reveals, with notorious clarity, both the faults and virtues of a democracy: the breeziness and cleanliness, the sense of liberation, the social energy, the vague envy and discontent, the materialism, the common sense, the gradual lending of cultural standards, the lack of reverence, the ubiquitous competitive spirit. Everyone is healthy, literate, well-mannered, neatly dressed. One might quite conceivably meet one's cook, or one's corner grocer, in the Grand Hotel Café; and what is more, they would deport themselves with dignity and decorum, they would hardly look out of place. There is a certain snobbishness about titles, celebrities, clothes, restaurants, diplomatic parties—that sort of thing; more or less as in America; but it is more widespread than in America and more compulsive, for Stockholm is essentially a large and beautiful provincial town. It is interesting to compare the three generations in Sweden—the grandparents, with stalwart, weathered faces, and with a remnant of the Viking heart, shrewd, practical, and tenacious; the middle generation, the first Swedish generation to know from childhood the cultures and comforts of the greater countries to the south, a generation which still pays a dignified and tactful homage to Britain and France; and the youngsters, already growing rather sleek and luxury-loving, faintly decadent, faintly stereotyped, perceptibly under the thrall of Hollywood.

"WHAT about Sweden?" one keeps hearing. "How do they feel about the war?"

They are like children in some ways—honest yet cunning, selfish yet kind, and of course at chosen moments (like ourselves) hypocritical. No Swede has, any longer, a word to say in favour of the Nazis; a very few still feel a sentimental allegiance to the "old German culture"; almost all are, with a few astute reservations, genuinely Anglophile, Americanophile, and above all Francophile. They feel, rightly no doubt, that they have survived five years of European destruction with dazzling agility, dignity, and equanimity. They dislike talking about the war; they prefer looking for- *(Continued on page 156)*

Here begin four pages of flower-study hats

MRS. JOHN RAWLINGS, Vogue's Fashion Editor, whose husband is photographer John Rawlings, wears a hat of muted roses piled on a high toque base. A hat that follows the upswept line of her coiffure. Hat: Lilly Daché; I. Magnin; Frost Bros. Portrait in the manner of a Degas painting.

BLUMENFELD

"At the Milliner's"—after a Degas painting

On the girl—silk rose chéchia by Suzanne Remy. Blue silk suit by Blotta; Bonwit Teller. • On hatstands: Green veil and rose sailor; Henri Bendel original. • Bright tulle, ribbon and violets; Lilly Daché. • Purple flowers and white point d'esprit; Reine. • Nasturtium toque by Tatiana du Plessix; Saks-Fifth. • On table: Honey straw and black felt with huge pink rose; Lilly Daché. • Roses and green satin on mauve beret; Reine

BLUMENFELD

On the girl standing, field flowers on a rough straw by John-Frederics. • Black rayon crêpe afternoon dress; Bonwit Teller. ∘ Girl seated, violets on a rough straw bonnet, by John-Frederics. Blue-mist wool dress by Blotta; Bonwit Teller. • On hatstands: Roses, ribbon piled high on black felt, Lilly Daché. • Nosegay on taffeta bonnet; Bergdorf Goodman original. • American Beauty rose on a straw roller; Florence Reichman

WOMEN AND THE AIRBORNE WORLD

By Air Marshal William A. Bishop

In the Air Age, women can lead the crusade for World Peace through the skies

[EDITOR'S NOTE: *William Bishop (V.C., C.B., D.S.O. and Bar, M.C., D.F.C., E.D., LL.D.) is a pugnacious, thoughtful, practical visionary on air power, the author of the controversial new book,* Winged Peace: The Air Age, Its Birth, Its Future, and Its Impact in Terms of Progress or Devastation. *His career in the air really began in World War I when Billy Bishop was the greatest Allied combat pilot, destroying seventy-two German aircraft, winning the Victoria Cross, the Legion of Honour, and the Croix de Guerre. Between wars he pioneered in commercial aviation. After a German visit, he warned of undercover German air power, wrote* Winged Warfare *in 1938. Ever since 1939 he has been the Director of Recruiting for the Royal Canadian Air Force. Before World War II, he was adviser to the Canadian Government in planning for the war which he was convinced lay immediately ahead.*]

I AM one of those who view, if not with alarm, at least with deep concern the manner in which the great western democracies have thus far chosen to approach the whole subject of what is loosely called Post-War aviation. Although the recent discussions at Chicago, which constituted an attempt to establish the fundamentals of future global air transport, terminated with the setting down of a number of high-sounding phrases which might lead the uninitiated to believe that our approach is that of internationally-minded people, actually the reverse is the case. Already in the realm of global flight the nations are beginning to manifest all the old and arrant nationalisms—the word "Isolationism" is not far off the mark—which breed wars. And in a world shrunk to the size of a football by the airplane, mankind can no longer afford the luxury of war.

Only one more aerial war will be necessary to write Finis to our civilization. If this is regarded as a scaremongering statement, I ask the reader to consider the terrifying strides which have been made in the air during World War II, as a result of which we have already entered the realm of faster-than-sound flight with the rocket bomb, while German jet-propelled aircraft, flown at altitudes and speeds regarded as fantastic as recently as three or four years ago, are in action *now* at the war fronts.

IF and when World War III comes, it will be launched by the unannounced firing of thousands, perhaps tens of thousands, of pilotless missiles across an ocean, missiles which, flying faster than sound travels, will be upon us before news of their launching can reach our ears. That is virtually the state of what may be termed artillery-aviation *now.* That is what will happen at some future date unless everything associated with global or intercontinental flight is brought under world control and world operation *now,* unless everything associated with global flight is accepted as a world question, not a national one.

But, you may say, all this concerns fighting aviation, and what interests us here is aviation for peace. Well and good. Global aviation, whether for peace or war, is one and indivisible. If intercontinental flight is to function after the war as a dog-eat-dog scramble for routes and rights, if it is to be regarded merely as an operation conducted for private profit, if strong nations are to dominate weak nations in the struggle for air supremacy, whether military or commercial, then we shall soon discover that groups of nations are banding together against other groups in the military as in the commercial field. Out of this will come secret treaties and cabals. Out of these will come the development of secret weapons and, out of these, finally will come World War III. That is the stark prospect which faces us if any part of international aviation is left in the areas of national sovereignty.

BEFORE proceeding to the main topic of this article, therefore, it is necessary first to accept the thesis that all global aviation is a global affair which must function globally, not nationally. In this respect, I submit that it is to the advantage of every peace-loving American (and this applies with tremendous force to American women) that the United States should show the way to world peace, through international cooperation and control of the world's air, instead of leading the way, albeit unconsciously, towards new wars by promoting a policy which smacks of air-imperialism. That imperialism was the keynote of Chicago. It was not simply an American viewpoint. The British delegation, and in lesser degree those of other nations, were equally nationalistic in approach as the discussions developed. But it is the United States which, because of its tremendous air power and productivity, must lead the way in this glorious crusade for Peace through the skies. Once we accept this estimate (which, I admit, is not easy, schooled as most of us—including our air-leaders—have been to think *(Continued on page 149)*

"*Study of Ferns and Flowers*"

The beautiful "heavy" hat comes to full flower in these heaps of blossoms and clouds of tulle, net, and ribbon.
Left: Blue and yellow roses with tufts of tulle. Lilly Daché; Neiman-Marcus. All jewels from Cartier.
Right: Puff of silk net caught with linen roses. Reine; Nan Duskin. Make-up, Tone's "Complexion Tint."

BLUMENFELD

VOGUE'S SPOTLIGHT by Allene Talmey

BLUMENFELD

KATHLEEN WINSOR, author of *Forever Amber*, that two-pound book of Restoration adventure, was photographed here in the plume-y costume that her heroine, the beautiful Amber might have worn in one of her richer periods. A female Dick Tracy, Amber goes through practically everything that could happen to anyone in the London of Charles the Second. Non-literary, but definitely readable, *Forever Amber* is a gulp at historical romance, with a new lover thrown in when the plot simmers down. Twentieth Century-Fox paid $200,000 for it, Macmillan (limited only by paper shortage), has sold 400,000 copies; and Miss Winsor, who is strikingly handsome and extraordinarily canny, has been as publicized as a new nail polish. Not the highest in sales records, it is one of the greatest in non-reader interest. *Leave Her To Heaven* has sold 900,000 copies and Maugham's *The Razor's Edge* 1,060,000.

JOFFÉ

HEITOR VILLA-LOBOS, the notable Brazilian composer, is a guest conductor these days with Stokowski's City Orchestra, with Koussevitzky's Boston Symphony. A small, crumpled, greyish man, who, like Brahms, smokes a cigar even while playing the piano, Villa-Lobos' musical fame rests on his striking use of the Brazilian folk songs in his *Choros* and his *Serestas*. His recent *Bachianas Brasileiras* is, he says, like all his music, brutal.

JOSE CLEMENTE OROZCO, high on a scaffold, painting one of his heroic murals of Mexican symbolic history in Mexico City, was photographed in 1940 by Horst. Out of a day's studies came this powerful picture, one of one hundred and fourteen in Horst's new book, *Photographs of a Decade*, a revealing and beautiful footnote to the 'Thirties. In it, Horst has made a record of certain figures of the theatre, ballet, music, and politics—he has also documented the fashions of that period, photographs made for Vogue. Before Horst joined Vogue's Staff in 1931, he studied architecture under the great French functionalist, Le Corbusier. Now Horst is a sergeant in the U. S. Army, a photographer specializing in making honest, direct and extraordinary photographs of the returned wounded.

HORST

MORE SPOTLIGHT

GJON MILI

BURL IVES is the delight of "Sing Out, Sweet Land," the Theatre Guild's musical charade of American songs since Puritan days. He sings "Blue-Tailed Fly," "Foggy Foggy Dew," and "Frankie and Johnny" with the delicacy of a Mozart run, the slippery ease of a butter-ball, the happiness of a bird with a bellyful of worms. Only the mechanism of tired amateur dialogue and of ballet interrupts this entrancing Americana folk-ballad biography.

BUFFIE JOHNSON, whose big-eyed self-portrait is above, has her recent work at the Sixty-Seven Gallery. Direct and romantic, her work is essentially emotional rather than intellectual, has been bought by innumerable museums and private collectors. She was born in New York, and after the expected Paris period, returned to New York to live in a smallish, Victorian house near the river where she paints constantly and exhaustively a variety of subjects.

RAWLINGS

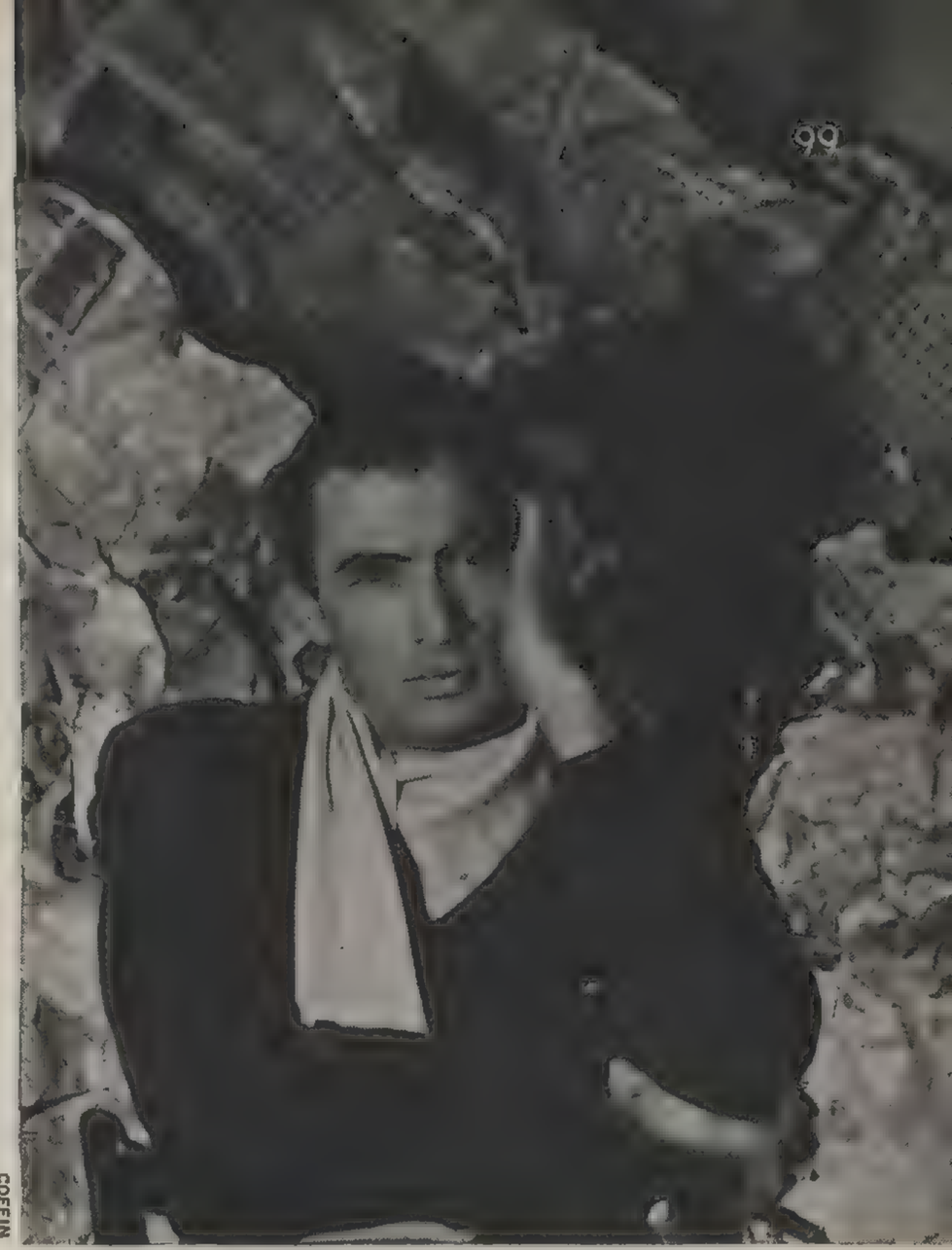
FRANCHOT TONE is the star of the new comedy, "Hope For The Best," written by thirty-year-old William McCleery, who has a gentle talky touch. A heavy backer of the play, Tone has not been on Broadway for five years, decided to return in the part of a columnist who writes of spring in Indiana, caught between the devil of political writing and the fire of lyric nostalgia. McCleery's is good writing, clean and easy.

SONO OSATO is the centre of "On The Town," the new musical that is both spirited and too blooming young. Its major pleasures are the songs by Leonard Bernstein, whose more notable score is "Jeremiah," played last year by three of the great symphony orchestras; and the triple actions of Miss Osato, who sings and dances, and just looks fascinating. With her back-sloping chin, her oddly planed face, this half Japanese half Irish-American girl has a curious beauty, just removed from homeliness, a thin-lined style authentically her own.

PENN

QUENTIN REYNOLDS with his wife, Virginia Peine, and his dog. By now, the universally known Quent has become a symbol for a kind of big-hearted, enthusiastic, jolly, Ernie Pyle of the Upper Classes. Courageous, vital, he has already written six books on the war, has just returned from the South Pacific. He loves to talk and especially to talk to Generals and Political Figures. Extraordinarily eloquent, he has the gift of charming gab, is the editor of *Radio Reader's Digest* Sunday nights.

RICHARD BASEHART jumped to fame in his first leading part, the dour Scotsman of "The Hasty Heart," a play of human isolationism versus the brotherhood of man. With a craggy Scotch dialect, Basehart plays with tenderness and power. (Before the play opened, a movie company's offer of $200,000 was refused. "That's the price for flops," said the producers.)



COFFIN

GREGORY PECK's intense ease, his quality of nobility has given him an undercover fame among movie executives. Only recently known to the public, he is the hottest acting property in Hollywood. A solidly fine actor, he had the lead in "The Keys of the Kingdom," will next be seen in "Spellbound." The actresses he plays opposite are the thermometer of his acting heat: Ingrid Bergman and next Jennifer Jones. The rest want him.

EDMUND KURTZ, the notable cellist, has just made his solo début in the United States, has just broadcast, with Toscanini, the Dvořák Concerto. Here he is photographed with his famous Stradivarius, once the instrument for Robert Hausmann, the great cellist of the Joachim Quartet. Born in St. Petersburg, Kurtz made his first appearance in Rome when he was thirteen, much later was first cellist at the German Opera under George Szell. For the last few years he has been first cellist with the Chicago Symphony. It is his practice to listen to himself on a recording machine, marking the passages, perfecting his interpretation. His brother is Efrem Kurtz, conductor of the Kansas City Orchestra.

JOFFÉ

A voice from FRANCE

By François Mauriac

[Editor's Note: Sixty-year-old François Mauriac, the distinguished French novelist, was an active member of the Resistance, writing for underground papers under the *nom de plume*, Florez. But to literary Frenchmen his style was undisguisable. The author of almost twenty novels, his most famous was *Genetrix*. He is a member of the *Académie Française* and since the liberation has written a series of cogent, succinct political articles for *Le Figaro*.

In this article for Vogue, Mr. Mauriac writes of the malignant influence of Charles Maurras, the seventy-seven-year-old Royalist, politician, editor, and fellow member of the *Académie*. For thirty-six years, Maurras and Léon Daudet directed the Royalist newspaper, *L'Action Française;* editorially they stumped for monarchism, strong nationalism, and discipline of the masses. In fact, the Fascist doctrines in Italy owe much to such Maurras books as *Dictionnaire Politique et Critique* and to his writing on *L'Action Française*. After the fall of France, Maurras continued to publish his paper in Lyons, championing Pétain and attacking the British and the Americans. Following D-Day, he went into hiding but was finally arrested last September and is now awaiting trial.

In this analysis, Mr. Mauriac also writes of the *Front Populaire*, the coalition government of France's parties of the Left, including the Socialists, Radical Socialists, and Communists who had originated the movement for such a coalition and who supported it without taking part in the government. This—the government of Léon Blum—lasted from June, 1936, to April, 1938. Its advocates claim such major reforms as the establishment of the forty-hour week and holidays with pay, nationalization of the munitions and aviation industries, semi-nationalization of the railways, dissolution of the Fascist leagues, and curtailment of the privilege of the Banque de France. The enemies of the *Front Populaire*, on the other hand, argued that coming at a time when France needed to re-arm against Hitler, the forty-hour week combined with the sit-down strikes caused a dangerous drop in production. The effect of the *Front Populaire* and of Charles Maurras are major points in Mauriac's analysis which follows:]

To understand the political situation of France today, one must examine the events leading up to it. One main difficulty is to decide how far back into the past our research must take us. It does not, however, seem arbitrary to use November 11, 1918 as our point of departure; for that was the moment when the direct cause of our present sorrows first appeared. France, outwardly victorious and radiant, had lost her best blood. On one side she saw the enemy beaten but not crushed, with many of his national potentials untouched. On the other side were her two great Anglo-Saxon allies, one of whom was shifting to a policy of isolationism; the other, falling into an unfortunate error of thinking, was inclined to appease Germany.

Under these conditions it was inevitable that the net in which the Treaty of Versailles attempted to bind Germany was certain to unravel and break, thread by thread. And that's exactly what happened. The resulting break-down in enforcing the terms of the treaty by increasing the financial difficulties that France must meet, highlighted the frayed edges of our political system. It was easy enough to differ over the soundness of the Republic as established by the constitution of 1875, but there was one fact that all parties and individuals were forced to agree on: the parliamentary system no longer functioned normally and was inadequate to meet the necessities of the hour. For forty-three years it had been nibbled at by politicians; all kinds of abuses had infiltrated into it, warping its form. To complete the misfortune, the giants of French politics, Clemenceau, Briand, Poincaré, Barthou, Cambon, were to die without successors of similar stature to replace them.

But there existed in France a man whom America and the outside world could not easily measure—his electoral and parliamentary powers were non-existent, the popular masses ignored him, but Charles Maurras, the founder and director of the movement and the paper *L'Action Française*, was a portent and a potent power-to-be. It is only today that one can measure the profound influence that he had on a whole section of French national intelligence. He was a Royalist, but it was not as such that Maurras was most influential. It was as a pitiless critic of the Parliamentary régime. He was passionate, positive, yet always preserving a clinical, scientific overtone in his methodical belittling of all that concerned democratic institutions. For more than half a century, his hatred, if not his genius, was untiring.

The days that followed the Armistice of 1918 seemed to prove him right; it was no longer possible to conceal the evil of the degenerate parliamentarism that governed France and which now exploded before all eyes. *L'Action* *(Continued on page 158)*

MADAME HENRI BONNET (opposite) photographed at her desk in the gold and boiserie living-room of the French Embassy in Washington. Sleek, dark-haired, and straightforward, Hellé Bonnet is Greek by birth, international by habit: for years her husband was the Director of the League of Nations' Institute for Intellectual Cooperation in Paris. After the fall of France in 1940, the Bonnets came to the United States. She opened a hat shop, and he worked for the cause of General de Gaulle. Then in 1943, de Gaulle asked Henri Bonnet to return to Algiers as Commissioner of Information in the French Committee of National Liberation—the committee which was the nucleus of the French Provisional Government. Later Mme. Bonnet joined him and they returned to France together to remain until December when they left for their Washington post.

JOFFÉ

MADAME HENRI BONNET

The wife of the Ambassador from the French Provisional Government to the United States

How they dress in 3 cities: New York, Paris, London

On these six pages Vogue compares the way women dress in three great cities of this wartime world: New York, Paris, and London. In each city, dressing is a wholly different story. Rationing laws differ, restrictions differ, shortages differ. Yet in all three cities, there's one great similarity in fashion—the feeling for functional clothes.

In London, wardrobes are crippled by stringent privations. The hands of designers are completely tied. Only "austerity" clothes may be made. No man-hour of labour may be wasted on an ornamental seam or pleat or tuck. All clothes are rationed—24 coupons must last a woman six months. And one pair of stockings requires 3 coupons, a suit 18, a non-wool dress 7. Because suits gouge such a dent into a ration book, many women turn to dresses. But coupons notwithstanding, English women put on long skirts at home for dinner—if only to hide their non-sheer stockings.

In Paris, the problems of wartime dressing are something else again. Before the liberation, fashion was frilly, full, and ultra-feminine in order to taunt the Germans. Now, clothes are soberer. Bulk still persists—perhaps for warmth. Houses are cold, often unheated, and wool is scarce. When a woman buys a part-wool dress, she must turn in two old wool garments. Clothes are unrationed, but steep prices permit little buying.

In New York, clothes are curbed by L-85, which limits the length of jacket and sweep of skirt. But L-85 presents no really serious problem; women love the narrow silhouette anyway. Clothes are entirely unrationed except for shoes. Nylon stockings are no more, synthetic rubber gives some stretch to girdles—but American wardrobes feel no other pinches. A mood of functionalism and impatience with fuss permeates the whole of American fashion—voluntarily.

Mrs. Rodman Wanamaker

The American Look

NEW YORK

Mrs. Iva S. V.-Patcevitch

BALKIN

Mrs. Edward M. M. Warburg

Mrs. Gilbert Miller

• MRS. RODMAN WANAMAKER (opposite page), wife of Commander Wanamaker, overseas with the Navy, gives her time to the Salvation Army Canteen. Her cloche and simple suit epitomize L-85.

• MRS. IVA S. V.-PATCÈVITCH, wife of the President of Condé Nast Publications, advocates simple functional suits all year—varying them with hats such as this of lynx—with round muff to match.

• MRS. GILBERT MILLER, wife of the theatrical producer, is an active member of the Red Cross and Stage Door Canteen. Here she wears a simple Mainbocher suit.

• MRS. W. AVERELL HARRIMAN, wife of the United States Ambassador to Russia, is treasurer of Ship's Service Committee. Under her furs is a simple green wool suit.

• MRS. EDWARD WARBURG, wife of Captain Warburg, who is overseas, is vice-chairman of the National Foundation for Infantile Paralysis and of the Boy Scout drive. Her costume is extreme simplicity—a loose ocelot coat, beige beret, a shoulder bag.

• LADY MENDL now lives in California but spends a few winter months in New York. She wears here a fitted black broadtail coat, white feather toque and muff.

• MRS. THOMAS H. SHEVLIN, wife of Lt. Shevlin on overseas service with the Navy, works full time with the Inter-American Co-ordinating Committee. She wears here a beige wool Mainbocher dress, beige hat, marten jacket.

Lady Mendl

Mrs. W. Averell Harriman

Mrs. Thomas H. Shevlin

PARIS

The French Look

Comtesse Bertrand du Pouget

LEE MILLER

Mlle. Norma Wittig Cooke

THIS is the way Parisian women are dressing—this wartime winter of 1945. To combat the cold, clothes are bulky...not, however, as full and bulky as in pre-liberation days, for new restrictions permit only 3¼ metres of fabric per dress; 3¾ metres per suit

• MLLE. NORMA WITTIG COOKE, a young Chilean-Parisian, is wearing Paquin's warm day dress of bright red part-wool, with unpressed box-pleats. She rolls her shoulder-long hair inwards and usually goes hatless.

• COMTESSE BERTRAND DU POUGET is the wife of one of the outstanding leaders of the Resistance. She wears here Mad Carpentier's grey plaid suit, with the beloved tiny waist and unpressed box-pleats. Her hat is typical of Paris "bicycle hats," a felt form anchored securely and warmly with a printed scarf.

• MADAME NORA AURIC, wife of the well-known composer, is photographed here before a *trompe-l'œil* still-life done by M. Charles Brunard. Madame Auric wears Marcel Rochas's chocolate-brown Angora jersey dress and Agnès' white turban. Note how hats have descended from their pre-liberation dizzy heights.

• MADAME PHILIPPE FENWICK wears a version of the beloved "Canadienne" jacket—a warm idea Paris copied from Canadian lumberjackets. This is a rust corduroy one from Balenciaga. When Mrs. Fenwick bicycles to luncheon or dinner, she carries her hat in a box.

Mme. Nora Auric

Mrs. Philippe Fenwick

Marquise Jean de Prémonville

Comtesse de Belloy

• COMTESSE DE BELLOY is wearing here a tailored suit—for the simple, functional suit is as much a standby in Paris as it is in London or New York. This is a grey tweed one by Creed—its jacket is longer than the 25-inch length allowed in America, but otherwise the silhouette is narrow. With it she wears a broad-brimmed riding hat of pale grey felt and black platform shoes. Leather is almost non-existent in Paris, so platforms are usually cork or wood.

• MARQUISE JEAN DE PRÉMONVILLE is the mother of a two-and-a-half-year-old daughter. For getting around by bicycle, she wears this Hermès dark blue wool coat with a hood lined in red. Because Paris houses are virtually without heat, women usually keep their coats on at tea or brief gatherings.

• COMTESSE BERNARD DE FRANQUEVILLE wears an exquisitely simple, neat navy-blue suit by Schiaparelli—the lines are narrow, the collar is of velvet, the buttons metal. Her navy-blue felt and silver fox toque, by Schiaparelli, is tall, but much less exaggerated than pre-liberation hats.

• BARONNE FRANÇOIS DE NERVO wears one of Molyneux's understated coats—a Grenadier model with a tiny Persian lamb collar and brass buttons arranged in V-shape to give the tiny waist that Paris likes.

• All these photographs were taken in the historic *pavillon* of Turgot, Louis XV.'s famous minister...now occupied by M. Charles Brunard.

Comtesse Bernard de Franqueville

Baronne François de Nervo

LONDON

The British Look

Miss Mary Mackail

NORMAN PARKINSON

Mrs. John A. Dewar

THIS is the way British women dress...their sixth year of war. It proves how well they "make-do"—with total rationing, "Utility" designs, the mend-and-make-over system.

• MRS. JOHN A. DEWAR has turned her house into a Red Cross hospital, helps run it, also does rehabilitation work at Queen Victoria Hospital. Noted for her bandbox neatness, she likes suits, here wears one of black wool by Rothschild of Grosvenor St.

• MRS. T. W. ELMHIRST, wife of Air Vice Marshall Elmhirst, takes care of her two children and her flat, cooking, queuing for food. Her clothes formula: suits plus bright blouses, jumpers, scarfs. This beige tweed suit is by Luker of Jay's.

• MISS MARY MACKAIL is the daughter of the writer Denis Mackail; great granddaughter of painter Edward Burne-Jones. At work in the Ministry of Economic Warfare, she wears long-lived suits, strict dresses—long dresses, in her Chelsea flat.

• MISS ENID PAGET, daughter of Lord Queensborough, served with the WAAFS, now works for the Red Cross. She never puts a hat on her polished hair, lives in tweeds or simple dresses—like this, by Strassner.

• LADY O'NEILL, wife of the late Lt. Col. Lord O'Neill, works to arrange entertainment for wounded Americans. She rings changes on lasting basic clothes with hats and accessories—wears here a black velvet suit from Strassner, seasons old, and a turban twisted from handkerchiefs.

Miss Enid Paget

Mrs. T. W. Elmhirst

Lady O'Neill

Mrs. Anthony Acton

Miss Angela Jackson

Mrs. Bruce Urquhart

Mrs. Peter Woodwark

• MRS. ANTHONY ACTON works at the Beaver Club, where she wears a green overall. Off-duty, she earns a best-dressed reputation by her beautiful grooming, her trick of playing important hats against plain dark dresses. Here, she wears a dress from Angelé Delanghe, hat from Adèle.

• MISS ANGELA JACKSON, one of the prettiest young girls in London, works six days a week in the Foreign Office. Like many of her contemporaries, she runs around hatless, builds her wardrobe on a wool coat and several bright dresses. Here a red reefer, Paisley-printed dress.

• MRS. BRUCE URQUHART, of Craigston Castle in Aberdeenshire, Scotland, is managing the estate while her husband, Major Urquhart, is away on active service. In town, Mrs. Urquhart wears this black dress and wool coat—all good, narrowed *line.*

• MRS. PETER WOODWARK (Moira Hopwood), wife of the late Flight-Lt. Peter Woodwark, R.A.F., is now living in Kent with her mother, taking care of her baby daughter and driving for the M.T.C. A change from her severely classic suits—this gently draped dress from Allardale.

• LADY VAUGHAN, whose husband, Viscount Vaughan, is a Captain in the Welsh Guards, works at the headquarters of the Canadian Red Cross. Like many smart London women, Lady Vaughan wears short dresses for restaurant dinners; at home, prefers long dresses like this one of wine velvet, from Angelé Delanghe.

Lady Vaughan

Greece...well-remembered

GREEK FISHING VILLAGE, SKETCHED BY THE DISTINGUISHED ARTIST, OSSIP ZADKINE

BY KATHARINE JOHNSON

[EDITOR'S NOTE: *A former member of Vogue's staff, Katharine Johnson, made a pre-war visit to Greece. For the past war years she has worked as a technical writer for the Wright Aeronautical Corporation.*]

AEGINA. It was still dark when we left Athens, but at Piraeus the caïques thrust their spars against a green and orange dawn. One of our party of eight had roamed the port the day before until he found a boat that was sailing for Aegina in the morning. The captain agreed to take us along, but they would cast off promptly at six and couldn't wait for us, he said.

Hundreds of caïques nosed the quai, jostling each other gently. Some were larger than others, but all had the same crude black hulls. It took some time to locate the *Virgin*, and even then there was no sign of life on board. Several minutes later, a sleepy sailor came on deck. He thought they would get off in about an hour, so we went to a café and drank Turkish coffee to pass the time. It was after eight when we sailed.

All morning we sailed, stretched out on the dull red deck, warmed by sparks from the wind-splintered winter sunshine. We felt disembodied, caught between heaven and earth. At about one o'clock we were off the north shore of the island, the Temple of Apollo in plain sight. Then we learned that the caïque was making for port on the far side of the island and would not reach its destination before six. We had come to see the temple and we asked the captain how we could get ashore at that point. He said the sailors would row us in, and we asked how much we owed for the trip. We owed nothing at all, it had been a pleasure, he replied.

"We'll give the sailors something," we murmured among ourselves. There were three sailors to row us, a good mile and a half against choppy sea. We had the money ready when we landed—fifty drachma (about seventy cents) for each of the three men. We had calculated the sum exactly: not niggardly, not condescendingly generous, just right. The sailors wouldn't take the money. They were polite but firm. They accepted, gracefully, some partially depleted packs of American cigarettes.

The temple stood on the hill above the eastern water. On the slope below were peasant houses, and there we spent the night. I had a clean, tiled room with one piece of furniture: an enormous new and shiny American brass bed. Early the next morning an English girl and I crossed the island on donkeys to catch the steamer that would get us back to Athens in time for a luncheon engagement. Arrived at the port, we left the animals in the market place as instructed and walked out on the quai. Coming toward us, a baggy grey figure, was our captain of the preceding day. "We'll invite him to have coffee with us," we hastily promised ourselves.

He came toward us beaming, his arms thrown wide. "Young ladies!" he cried. "What a pleasure to see you. You must come and have coffee with me!"

ATHENS. I don't know how it was under the monarchy, but social life in Republican Athens was both democratic and *mondaine*. The monarchists were in eclipse, and the rich who made money in tobacco were cheerfully accepted rather than revered. Titles of nobility were dismissed and the intellectuals were on top: patriots and statesmen, university professors, and experts on matters relating to war and peace. A few were moderately well-to-do, but many were poor. If poor, they lived in tiny flats with the minimum of modern comfort, in undistinguished sections of the town. They went everywhere and the women dressed charmingly. They entertained with receptions, held from six to eight. Diplomats, experts, and archaeologists from a dozen countries mingled with considerable animation in twelve-by-fourteen rooms and consumed with appreciation the native *ouzo* and *mastika*, and incredibly delicious hors-d'œuvres.

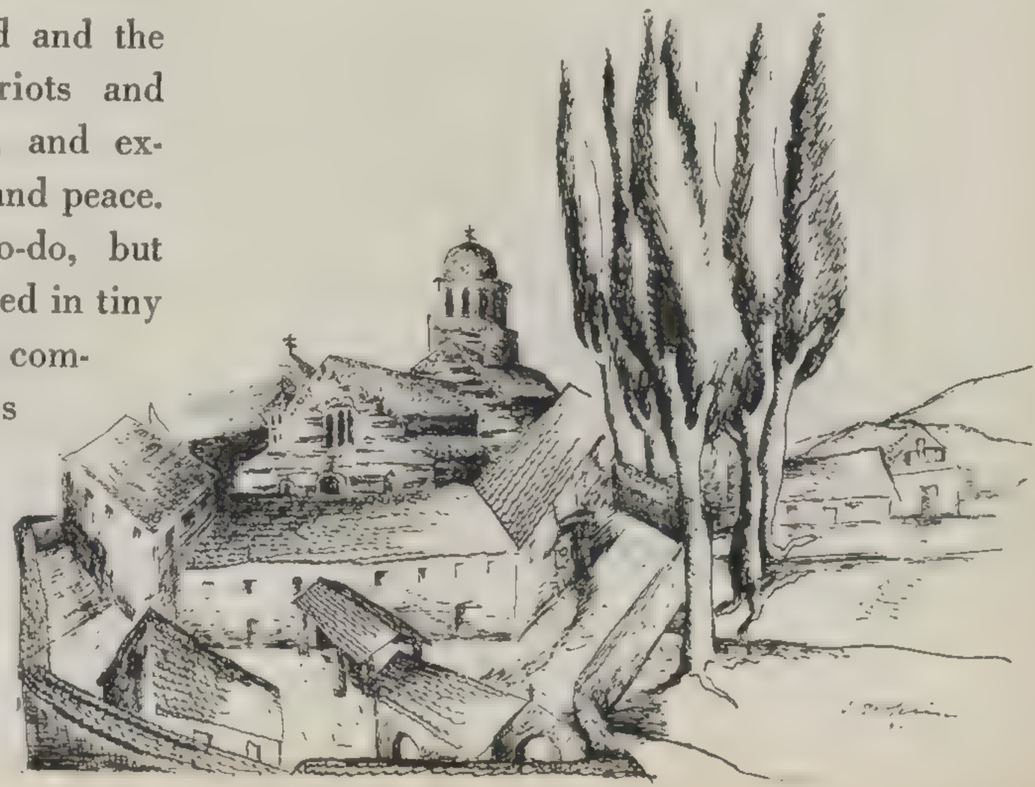
One afternoon Mr. Papanastasiou, then Prime Minister, was giving a reception. An hour before the party a detail of soldiers appeared, announced that there had been a revolution, that Mr. Papanastasiou was out of office, and that he would please pack his bag and go into exile at once. The steamer was leaving for the island of Santorini at six.

"This is embarrassing," was Mr. Papanastasiou's reply. "I have invited a number of guests to my house this afternoon, many of them French, English, American. My sister was to receive with me, but she does not know all these people and is not very well. It will be awkward for them and trying for her.

"If I could put off going to Santorini until sometime tomorrow..."

The soldiers looked from one to the other, and then the captain spoke. It would be quite all right, he thought, for Mr. Papanastasiou to continue with the reception. Would the following morning at eleven be a convenient time for going into exile? Mr. Papanastasiou thought it would.

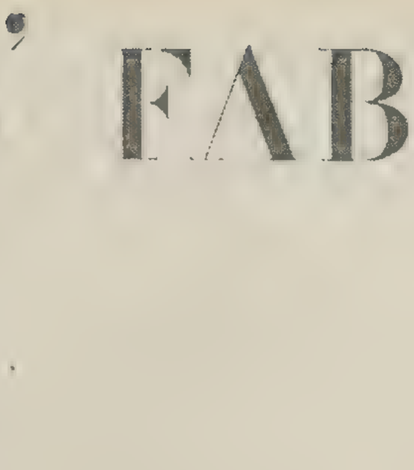
(Continued on page 138)

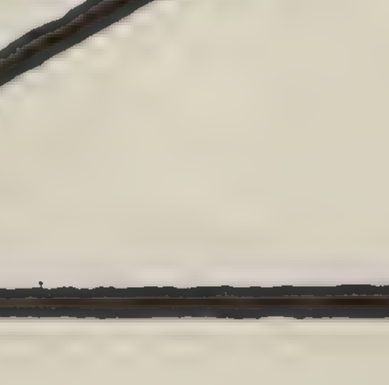


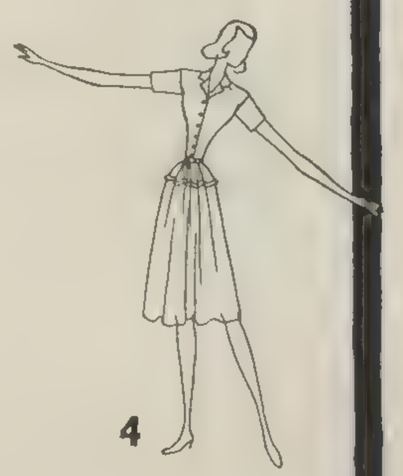
DESIGNERS' FABRICS

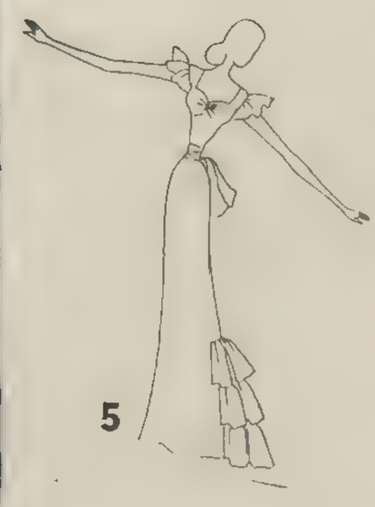
SOMETHING new is happening in the material world; something that used to happen regularly in France, but that has not, before, been often practised here. The clothes designers are working directly with the designers of the stuff from which the clothes will be made. Seems logical, doesn't it—this cooperation between the two important elements in good fashion? OPPOSITE: New American materials bearing the imprint of the fabrics house, *and* of the clothes designer.

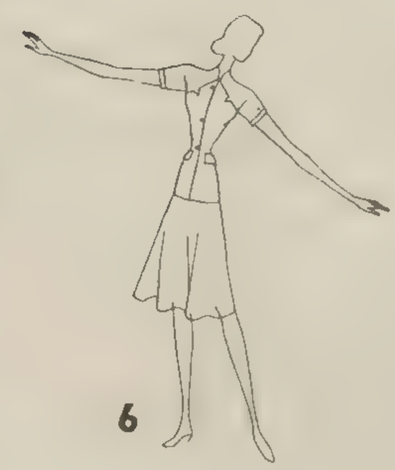
1. Nettie Rosenstein makes the dress; Brooke Cadwallader the hand-screened, striped silk.
2. Bianchini Fiberset crêpe, inspired by Clarepotter.
3. Ben Mann's dotted silk, Nettie Rosenstein's dress.
4. Louise Barnes Gallagher dress, Vertès' print, combined in an Enka rayon crêpe by Wesley Simpson.
5. Sophie of Saks-Fifth Avenue makes a characteristic evening gown of Rémond-Holland's plaid surah.
6. Hattie Carnegie asked Wesley Simpson to make this new polka-dot pattern, in a North Shore spun rayon.
7. & 12. Two Rodier woollens, in a Morris Kraus suit.
8. Adrian dinner-dress, in a Combier-Chauvin print.
9. Forstmann designs a new fabric for Philip Mangone's belted coat (85% wool, 15% rabbit's hair).
10. Monte Sano coat, Forstmann's star-check wool.
11. Catoir makes a classic stripe of American Bemberg rayon for Foxbrownie's dinner-dress.
13. Traina-Norell asked Bianchini to design this non-classic check for their new tight-midriff silhouette.
14. Henri Bendel dress of Ducharne's "Toile Tussor."

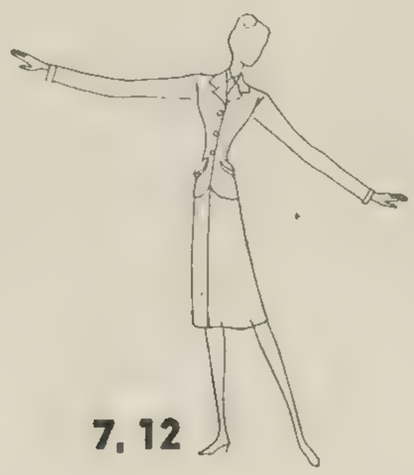


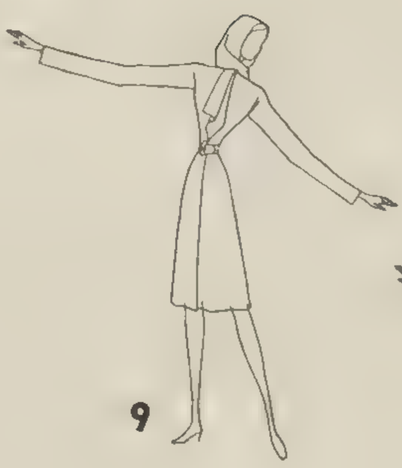


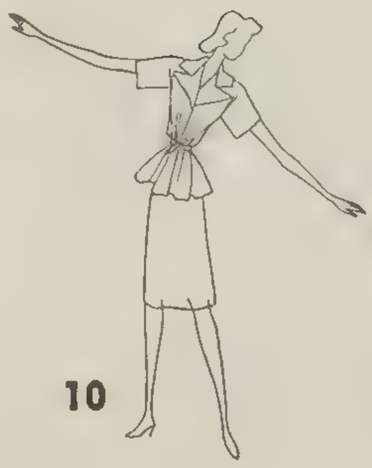


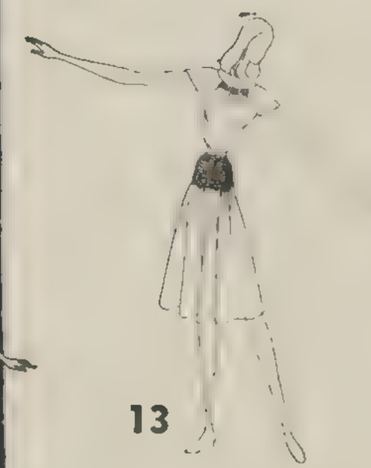












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Priscilla Peck

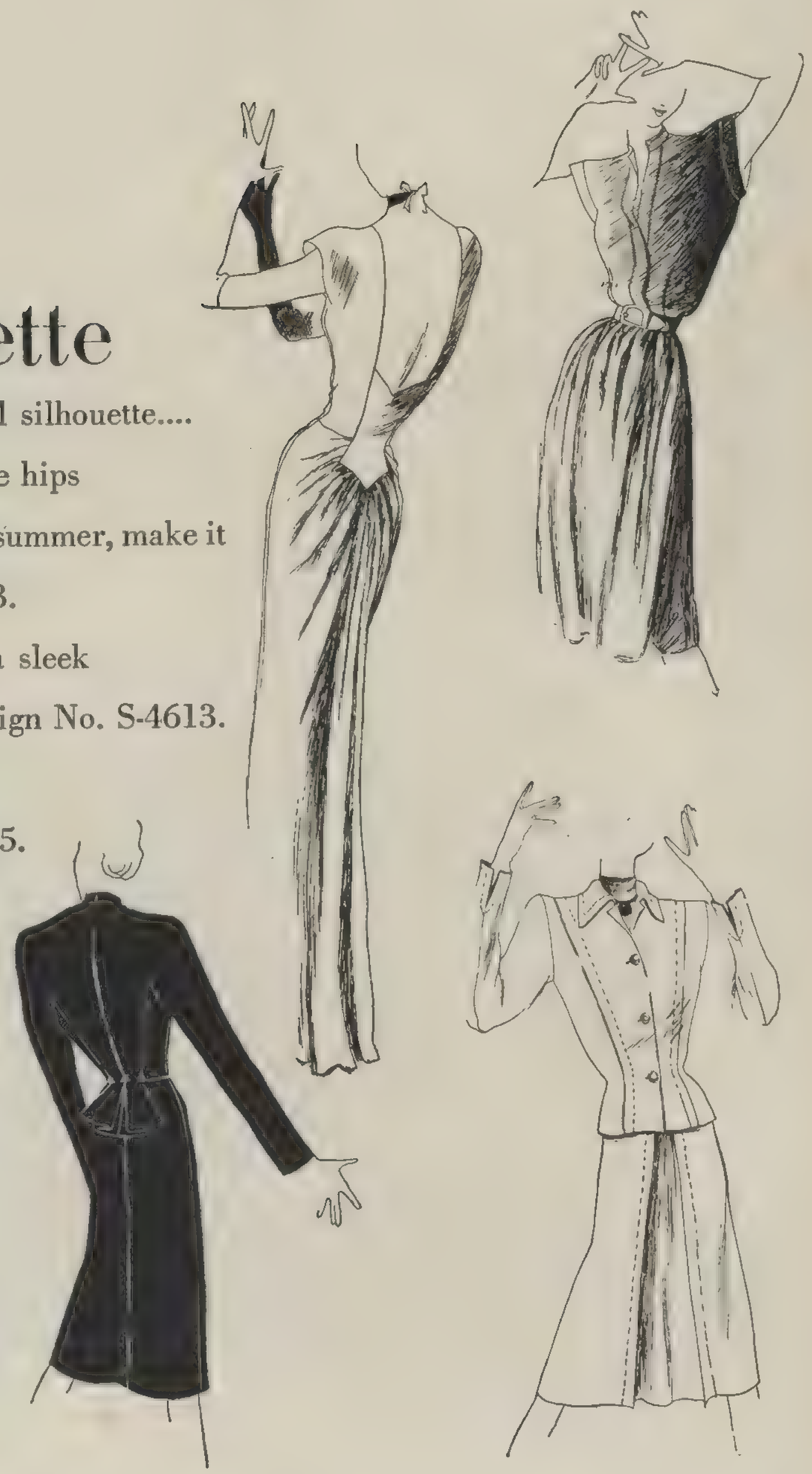
Vogue's designs for dressmaking

Here begin six pages of Vogue designs for spring sewing—connoisseur items for you to make yourself, or trust to your tailor.... There's silhouette news here, brought out in five handsome editions: a coat, a suit, and three dresses with the new easing, moving skirts.... There's a fine four-part wardrobe that goes everywhere, escorted by the short flaring scarlet coat on this issue's cover.... And there are night-and-day designs, chosen and modelled and loved by a young New Yorker.

New ease in silhouette

Many skirts are easing into a lovely new legal silhouette.... *Top right:* Skirt-fullness all the way around curves the hips of this sleeveless little collarband dress. With an eye to summer, make it of inky green or black silk Shantung. Design No. 5343. *Centre:* Make a mauve-pink crêpe dinner-dress with a sleek front, pretty spray of skirt-movement at the back. Design No. S-4613. *Below, left:* Town-coat with linear ease in its pleated peplum. Use wool, or faille, or taffeta. Design No. 225. *Below, right:* New easy suit silhouette, contrived by a godet set into the skirt. Make it of gabardine or grey men's-wear flannel. Design No. 5399.

• See page 142 for other views of these Vogue Designs



SILHOUETTE FOR SURAH (opposite). Make an easy-skirted dress of Enka rayon surah. Make gloves to match. Vogue Design No. 5398. Easy complexion—Tangee's "Petal Finish" cake foundation, lipstick.

MORE DESIGNS ON NEXT 4 PAGES

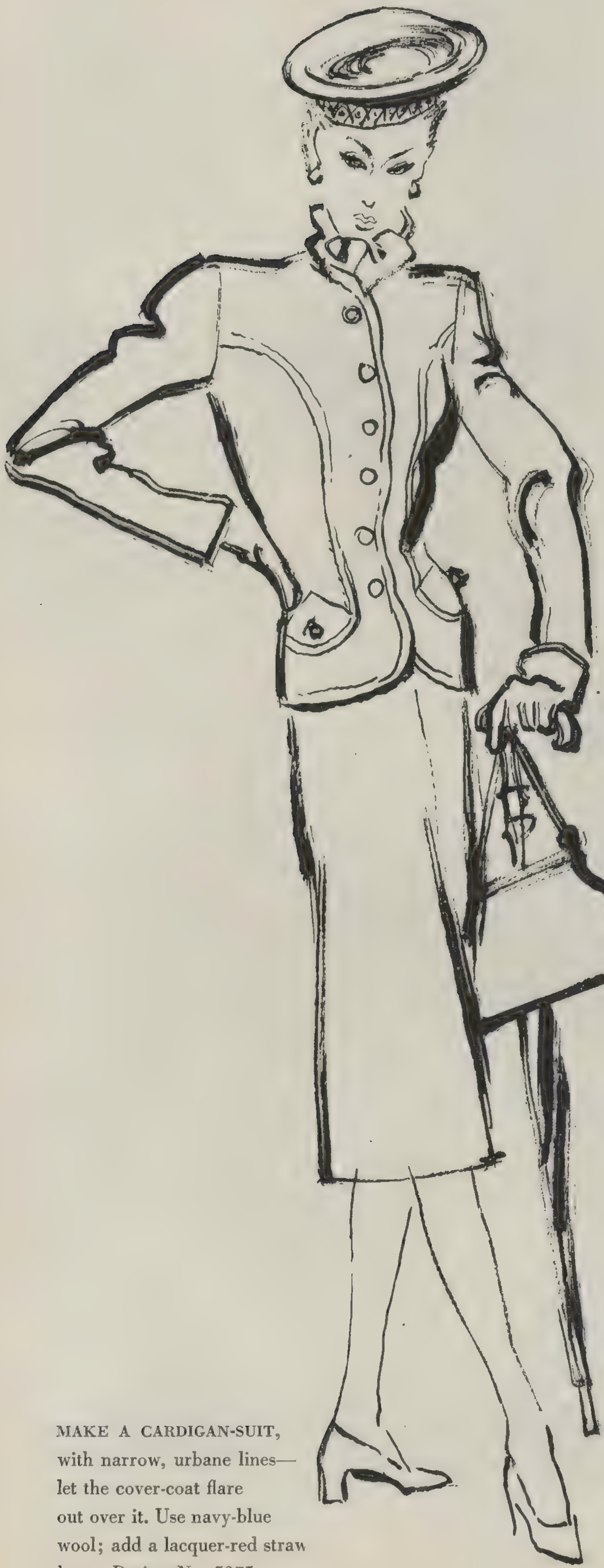
Begin with

this coat

—MAKE A WONDERFUL 4-PART WARDROBE TO WEAR WITH THE COAT ON THE COVER.

MAKE A DINNER-DRESS of palest pink brocade—take it out Spring evenings under the red cover-coat. Moulded blouse with bustle-bow; slit skirt. Design No. 223.

MAKE A BLACK DRESS —congenial with the cover-coat; pretty foil for a flower hat. The skirt wraps across the front, is knotted midway. Design No. 5401.



MAKE A CARDIGAN-SUIT, with narrow, urbane lines—let the cover-coat flare out over it. Use navy-blue wool; add a lacquer-red straw beret. Design No. 5375.

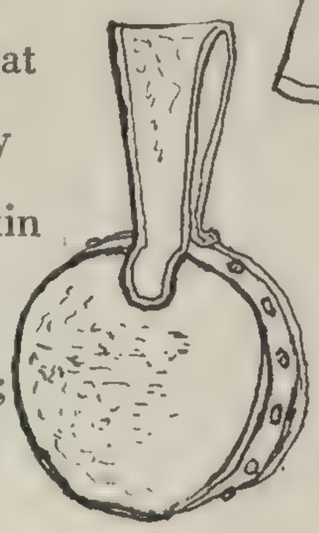
MAKE A COLLARBAND DRESS of beige wool, pointed with pigskin belt, buttons. Team it with coat. Design No. 5365.

• See pages 142-143 for other views of these Vogue Designs.

COFFIN

Personal preferences

MISS VIRGINIA McCULLOCH, young daughter of Mr. and Mrs. David McCulloch, has some pretty clear ideas about clothes. Like many New York girls, she leads a busy daytime life—rolls Red Cross bandages and works for the Red Cross Blood Bank; in the evenings, often goes dancing with uniformed beaux in the dim slick cafés of the East 50's....At night, she wears short black dresses, high heels. All day long, she likes simple suits, beautifully made and fitted—like this shepherd's-checked wool suit with an easy new-silhouette skirt and collarband jacket, made from Vogue Design No. 5412.... Here sketched are other of Miss McCulloch's personal-preference fashions: the gold bangle bracelets that currently make bright music on many young wrists; the stubby white doeskin gloves; the little pigskin bag with a clean shape and a studding of brass; the small high-crowned straw cloche.



MISS VIRGINIA McCULLOCH likes the look of a short, bouffant black dress, short white gloves—for dancing evenings. Here she wears party-skirted black taffeta, made from Vogue Design No. 5411. See page 142 for other views of dress and suit.

designs for dressmaking

Suits..."neither too young nor too old"

Each of these suits is a developed personality. Self-assured, soft-spoken, well-bred. Has a touch of dignity...more-than-a-touch of twinkle (especially in the taffeta-bow and flower-arbour hats). These are costumes which are young and frankly pretty, but never coy.

ABOVE, LEFT: Cardigan box-jacket suit of Rodier navy-blue wool. Sleeves, rayon faille to elbow, wool above. Turban of sweet peas and veil.

ABOVE, RIGHT: Suit of navy-blue alpaca, worn with a jabot blouse and a straw pill-box, with bows. Suits and hats, Henri Bendel originals.

ABOVE, LEFT: Slot-seams give a tall-and-slim look to this navy-blue morning suit, strictly tailored of Ducharne pure wool. Soft dotted bow hat. ABOVE, RIGHT: Good detail in the high, collarless neckline of a brown afternoon suit (takes a jewelled dog-collar). Slender jacket buttons-up almost all the way. Of Stroock's pure wool. The hat: Red silk poppies bloom profusely on the wide brim of a Milan straw sailor. The suit sizes are 10 to 20. Everything...suits, bags, furs, gloves, umbrellas and hat originals are from Henri Bendel.

PIGEON PIE AND MAX BEERBOHM

By Mary W. Nicholson

A memorable luncheon ...the food was good, and talking to Mr. Beerbohm was like "growing wings"

I HAVE read in these pages many excellent, informative, absorbing articles on what to do about rationing, how to stretch, substitute, disguise, which herbs to add, which wines and sauces; what to do about the humbler meats, the awe-inspiring tripe, the heart, the kidney, the brain. Daily I endeavor to put these precepts into practice; the ragout, the goulash, and the pilaff have not been absent from my table; the shin and the shoulder have been served up with patriotism and with pride.

And yet, though I say it with shame, to one whose interest in food is, alas, intense, these adventures in ingenuity have not always been wholly satisfying. Gastronomically speaking, I still prefer the past and on occasion I take refuge there, revelling in meals that were planned with a preoccupation for perfection rather than points. I have, in fact, a store of such meals hoarded away in my memory just in case of barbecued knuckles or ribs for dinner. These meals of memory have another advantage; theirs is the inexhaustible quality of the loaves and fishes, they improve with each consumption. The sole and chablis *chez* Prunier; a dinner in Florence when the candlelight fell on the long green marble top of the table, on crystal, and yellow roses; or one at the Villa Acton when there was a footman for every high-backed crimson damask chair. Or breakfast on the terrace of a Swiss inn with the mountains piled up for a backdrop and crusty rolls and fresh, cold curls of butter on the table. All these I have lingered over—and more—but the meal I like best to remember is a simple lunch that happened on a hot, bright day in Italy a dozen years ago. And with the slightest encouragement I will tell you all about it.

It is late summer in Rapallo. My husband and I have just climbed into a Latin version of the surrey with the fringe on top and called our directions to the driver. But he is obtuse and doesn't understand our faultless Italian. "*Vogliamo andare al Villino Chiaro, VILLINO CHIARO,*" we repeat *crescendo*, and finally his face relaxes as comprehension dawns. "Ah, *si, si, si, Signori, il Villino Chiaro,*" he reiterates, genuinely delighted at his own perspicacity. And gathering up the reins with all the alacrity of one who anticipates a long fare and a fat tip, he urges on his horse with a flourish of the whip and a great show of speed. But the horse, an unambitious creature, unimpressed by histrionics, refuses to stir beyond a walk and we are off at a snail's pace. Not that anybody actually expected more. For in those high and far-off times, life in Italy was a leisurely affair. There were few motor cars, and cocktails were a foreign habit not to be compared with the slow sipping of an apéritif. People did not walk, they strolled; the pot never boiled, it simmered; there was conversation instead of Contract and siestas were the order of the day. Even the shop-keepers pulled down their corrugated iron shutters and went home; and the peasants, working in the fields since dawn, unhitched their majestically-horned white oxen and sought the shade for an hour of restful sleep. And then there were the long evenings when the soft air was scented with star jasmine and the comfortable chairs on some hillside terrace were orchestra seats for the stars and the winking lights of the city far below. Or other long evenings in the city itself at one of those innumerable little tables in the thronged *piazza* when hours slipped away over a demi-tasse or a Bénédictine and the band played on....

OUR pace, already soporific, had slackened perceptibly for the heat was intense and our road had begun a gradual ascent, unwinding itself along the rocky irregular shore line. The sky couldn't have been as blue as I remember it but no matter, it was very blue and the bay matched it, sparkling in the sunlight. To our left the slope of the mountain was blurred with the cloudy grey foliage of olive trees, emphasized here and there by the strong dark shaft of a cypress. There was ample time to admire the semi-tropical gardens of the Bristol in passing, to look out over the luminous bay and to indulge in all sorts of pleasurable anticipation. For the Villino Chiaro belonged to none other than Mr. Beerbohm—"the incomparable Max," and hadn't we been invited to lunch with him and Mrs. Beerbohm at one *today?*

WE were young and enthusiastic; we were particularly enthusiastic about Mr. Beerbohm—or rather our mental image of him, projected by his works and the current anecdotes about him. Already famous in his undergraduate days at Oxford for a wit that was as apparent in his conversation as it was in his caricatures and writings, in the literary London of the nineties he was definitely a Figure and knew everybody. Had he not known the ageing Swinburne? Had he himself not been called the most subtly gifted of the English essayists since Lamb? Nor, I must hasten to add, has our enthusiasm dwindled with the years. The red-waistcoated *(Continued on page 151)*

SATIN CHINOISERIE (opposite). A coat of pure line—inspired by the masters of pure line, the Chinese. Porcelain-blue satin gives it a clarity of colour equal to its clarity of line. (Complexion-suggestion: Chen Yu's new "Cloudsilk" cake make-up.) Coat of rayon satin, $115. Black dress of rayon crêpe, $70. Bruno Design. Jay Thorpe; Bonwit Teller, Phila.; Carson Pirie Scott. Photographed in the Chinese art shop of Mathias Kommos

RAWLINGS

VOGUE'S JUNIOR FASHIONS

THIS spring, a Junior will probably spend more of her budget than ever before on a Hat. Quite possibly, a big, young, heavy-headed hat like a garden, especially designed for her by one of the country's top milliners... who, up to now, has made hats only for her older sister. Now a young girl's hat can be—like a jewel—the sole ornament of almost every costume; makes much of a grey suit, a simple reefer, a high-throated dress. It will bear a family resemblance to her older sister's saucer-of-roses, but have—instead of traps of veiling and a worldly air—a wide, turned-up brim, velvet streamers, a young-and-happy look. Under the flowers, she will wear her hair brushed down, tucked softly behind the ears. Such a hat is as romantic as the field daisies a girl gathers with her beau...and it will be almost as precious to her.

← Wreath of wild roses

• Opposite page: Roses on straw. $30. Hattie Carnegie; Rich's; L. S. Ayres; Himelhoch's.

• Right, above: Velvet-bow-and-currant-berry natural straw sailor. The brim is lined with plaid taffeta. $32.50. Sally Victor.

• Right, below: Cornflowers, poppies, white and yellow daisies blossom on a peanut straw sailor. $32.50. John-Frederics; Marshall Field

MORE JUNIOR FASHIONS →

Some girls wear their sweaters this way:

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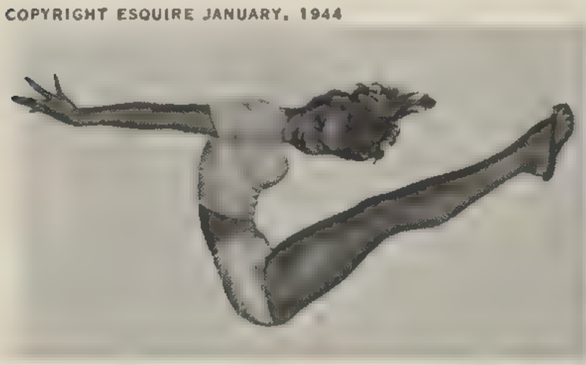


...LIKE ESQUIRE'S VERY-VARGA GIRL

ACME

...LIKE VERY-SLOPPY-JOE

Smart Juniors wear their sweaters like this:

This spring—more than ever before—smart Juniors want a sweater-girl look. Not the Varga kind, because they don't think it's fashionable to make an open secret of every deep breath. Nor the jitterbug's-delight. (See those above.) Now, a young girl takes her sweaters softly-fitted, easy, graceful; as does our Shining Example across the page. Takes them everywhere her most social blouses went last year. To dinner, shined with satin. To tea, cinched with a gold kid belt. *Left:* Medallioned sweater. Sizes 10 to 20. $17. Lord and Taylor.

Above: Black rayon satin on a wool-and-rayon chenille evening sweater. Sizes 32 to 38. $13. At B. Altman. *Left:* Waistcoat-sweater, striped of grey-and-black pure wool. Buttons up to a high throat with silvery metal buttons like little beehives. By Regina. 34 to 40. $11. Jane Engel. *Opposite:* Simple suit-sweater of white wool-and-rayon chenille. (With the same kind of Haberdasher suit which appeared in Vogue, January 1.) Sizes 32 to 38. $8. Bonwit Teller; Kaufmann's; Carson Pirie Scott. Gloves: Wear Right, Bonwit Teller.

Guess how much?

And don't let the higher-income-bracket-look fool you. Here are five fashion quizzes with surprise answers. These costumes have no discernible "price-tag" because of their good lines, excellent design. Turn to page 141 and see how nice it is to guess wrong. Opposite page. How much? For this brown sun-dress with the fitted bodice. Ameritex spun-rayon, Tebilized crease-resistant—such firm material, no bra is necessary.

1. Above, town-going jacket to wear over sun-dress opposite. McKettrick Classics. 12 to 20. Bloomingdale; L. S. Ayres; Filene's. Paisley scarf, by Ascher London Ltd.; Tripler's.
2. A high guess for this dress...because of its spun rayon sweater-top, its pink-and-black Dan River cotton skirt. 12 to 18. McKettrick Classics. Arnold Constable. Phelps belt.
3. A timeless priceless air about this black suit of spun rayon. $$ details: the tailoring, the good-looking pink-and-black scarf. McKettrick Classics. Sizes 12 to 20. Stern's.
4. No price-tag (visible) on this yellow-and-grey dress of spun rayon because of its simplicity, its handling of the stripes. Queen Make. Sizes 12 to 18. Altman. Phelps belt.
5. How much for this black rayon Shantung dress? The pink and aqua stripes, the covered buttons, have an expensive look. L'Aiglon. Sizes 10 to 20. Lord & Taylor.

MUSICALE CHAIRS...NOT GILTY

Twelve ingredients for at-home musicals. By a cellist who plays them, and gives them

By Gerald Warburg

A few people like music—good music. Most people just like it with their meals, or painlessly on the air, when they can be doing something else besides listening. So, a concert at home can be either pure heaven for all concerned, or just hell.

Most of the good music was not written to be played in concert halls, but for princes and such in their castles or chapels, or just behind screens while they ate. Secondly, a lot of good music was not composed for professionals, but merely as an offering (though well paid for) to some patron or patroness, who fancied himself as a fiddler or a flute player. Fred the Great played a mean flute, they say. This music, of all kinds, and for all combinations of instruments, was played in a house where even the footmen had to know how to play the double bass or blow a trumpet to get a job. But for small combinations of chamber music, trios, quartets, and such, almost any room will do, and everyone could have a wonderful time if the ingredients are as follows:

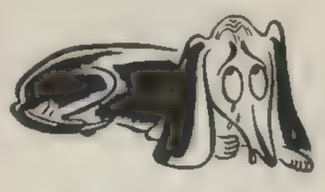
1. A good musical combination, a quartette, for example, a nice program, and good players—preferably professionals, though some amateurs can play chamber music better than the boys from the local union.

2. A good buffet for afterwards—and it had better be good. People will forget and forgive the music if they are well fed when it is all over.

3. Comfortable chairs for all concerned during the playing of this music. No rows of gilt chairs from your favourite caterer, and nothing folding. Borrow good chairs if you have to and let the rest sit on cushions on the floor. They won't be comfortable, but they'll look interesting and give that intimate Bohemian touch to the proceedings.

4. Soft lights, please. Just candles preferred.

5. Stop all the clocks within ticking or chiming distance of the music. A striking clock, a thumping ice box, or worse, a ringing phone, can make hash of a Mozart slow movement, and may cause you, my dear, who are giving this party, to die a thousand deaths.



6. No animals; pets, I mean. Dogs don't like music anyway and wear a pained look. Cats are unpredictable and offer too much distraction to the wandering mind.

7. No lit fireplaces. The crackling is disturbing and inevitably off beat, and in even a fairly crowded room, someone is going to start roasting *(Continued on page 144)*

SKETCHES BY ALAJÁLOV

PALLADIUM... *rare precious metal of the platinum group...*

is like platinum in color, enduring brightness and strength.

Wherever fine jewelry is sold, you will find creations

of leading designers set in palladium.

Diamond brooch and earrings set in palladium

Platinum Metals Division

THE INTERNATIONAL NICKEL COMPANY, INC., NEW YORK, N. Y.

PALLADIUM

A PRECIOUS METAL FOR EXQUISITE JEWELRY

McCutcheon's

Start with an inspired print and you're pretty sure to end with an enchanting dress. But remember that an insipid print defeats even the best dressmaker. And the most competent of tailors can't coddle a limp, lifeless woolen into clean, crisp lines.

That's why women who know their fashions—and are known for their chic—dote on McCutcheon's famous fabric department. For here are gathered the finest fabrics that the market affords. Nothing less has ever satisfied us . . . or ever will. And that's especially comforting to our customers these wartime days.

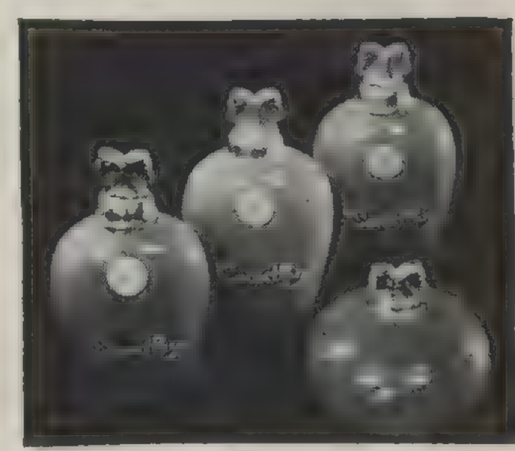
The Spring Collections are ready and they're beauties! Come in to see them if you're in New York. If not, drop us a line describing the fabric you're dreaming of and we'll do our best to match it with a swatch.

Third Floor—Also at White Plains

FIFTH AVENUE AT 49th STREET, NEW YORK 17, N.Y. • VOLUNTEER 5-1000

FOR YOUR VALENTINE

A fine thing for his Valentine's Day (and every day thereafter) is this Gourielli combine whose errand it is to make shaving practically a pleasure. There's soap, men's talc, and a shave-stick, looking very distingué in their little grey suits. Saks Fifth



Is he a nice meld of Flip Cochran, Clark Gable, and Mark Clark? Well, of course ...so give him these Courtley men's things, done up in terra-cotta-coloured china bottles and jars, and capped with gold-plated horse-heads. Good? Saks Fifth Avenue.

These, *these* are John-Frederics' "For Men Only" preparations, clad in a bright red hopsacking that should make his morning look less grey. And if there's to be a Valentine-exchanging-act, put in *your* bid for John-Fred. cosmetics for women. Bonwit Teller

BAKER

Park Lane Handbags

Exclusive with America's Finest Shops

SWAGGER-SHOULDER BAG . . . adds stride-along atmosphere to your jaunty spring suit. Made of Pearl Grained leather in all colors for spring. Also Alligator Grain leather in brown, rust, and red. About

For store nearest you write to

SCHOENFELD & WOLF, INC., 14 EAST 33rd STREET, NEW YORK 16, N. Y.

Elizabeth Arden Powders are Precision Blended

HIT-OR-MISS mixing of face powders is like hit-or-miss blending of anything else . . . a failure nine-tenths of the time. Don't trust YOUR good looks to any such guesswork when you can have the scientific precision of Elizabeth Arden's Powders. Their subtly modulated shades are accomplished by exact formulas, guarded by instruments of hair-breadth delicacy, blended with the utmost skill, in a laboratory of the most modern equipment. They are sifted and mixed again and again, at speeds comparable to high-powered airplanes. They are reduced to incredible delicacy of texture by being forced at tremendous pressure through silken mesh fine as butterfly wings. There is no guesswork about Elizabeth Arden Powders. There are many glorious colors in these fabulous powders . . . among them the one YOUR skin needs for beauty. Used alone, or with the famed Two Powder Technique, these inimitable powders will open up to you a whole world of loveliness.

ILLUSION POWDER, 1.75 and 3.00 **CAMEO POWDER, 1.75 and 3.00** (prices plus taxes)

Elizabeth Arden

The United States Shoe Corporation, Cincinnati 7, Ohio • Gold Cross Shoes are manufactured and distributed in England by Somervell Bros. Ltd.; in Australia by The Meyer Emporium, Ltd.

MODERN!

"Sub-Tint"

Cream-Powder Make-up

WHAT IS SO MODERN AND NEW ABOUT IT?

First, the dramatic difference it makes in your complexion —without a hint of that unnatural, mask-like appearance. Second, the smooth, clear, flawless look it gives your skin —the way it keeps your make-up perfect all day long. "Sub-Tint" goes on lightly and evenly, hiding tiny complexion faults. It is creamy, not greasy—and it does not pull or dry your skin. Once tried, you'll never be without it, for the miracle of "Sub-Tint" Cream-Powder Make-up will surprise even you with your own loveliness.

Coty

EXYLIN

FASHION'S PURE PLASTIC MATERIAL

Joffé—Vogue Studios

MANY ARTICLES YOU WEAR AND USE will change into new beauty, Cinderella-like, under the magic of EXYLIN—smart raincoats, for example. This glamorous new material, smooth as silk, water and stain-resistant, durable and unchanging will be ready to enter your life—after Victory. » » » EXYLIN—a name to remember.

McCOY, JONES & COMPANY, INC., CHICAGO 54, ILLINOIS

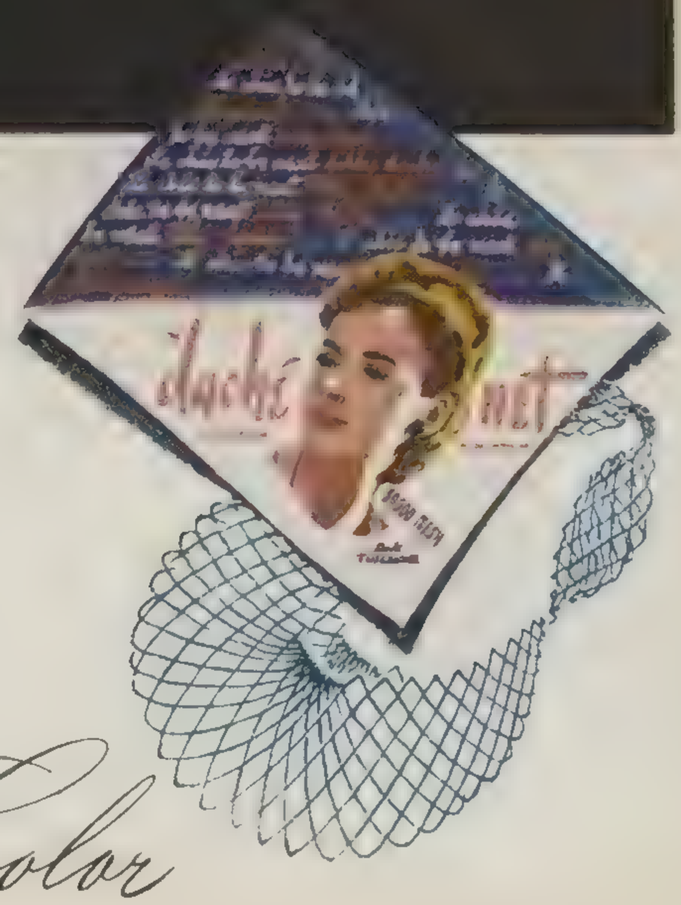
Division of General American Transportation Corporation

Made from Vinylite* Brand Resins—Trade Mark—C&CCC

THE *daché net* . . . *Take two* of Daché's clever new nets for the hair to copy this beguiling hair-do. *Take one* or more to get the chic-neat look in other coiffures . . . over chignon, pompadour, curly ends of the long bob, recalcitrant ends of the upsweep. Daché has done it . . . set the fashion world a-buzz again, scored a new and dramatic success . . . with *the daché net.* In glorious colors . . . at leading department stores and drug counters.

Fine mesh 35¢ *three for $1* Snood mesh 70¢ *three for $2*

LILLY DACHÉ DESIGNS NETS FOR THE HAIR *in Color*



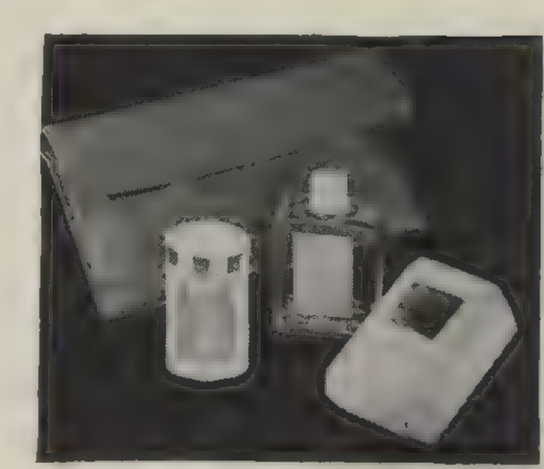
Exquisitely lovely— your Opalescent Creme Wave—so soft and lustrous... so natural-looking...so long lasting. Wonderfully easy to care for and beautiful from the very first day you get it—thanks to the gentle Opalescent lotion and the skillful hands of your beautician. Ask her to show you the Opalescent Creme Wave. It's a personalized permanent in an individual, sealed box—created for YOU by Nestle—originators of permanent waving.

Nestle OPALESCENT **CREME WAVE**

AT LEADING BEAUTY SALONS • ALSO AVAILABLE FOR **UNDINE**

FOR YOUR VALENTINE

When your husband's home on furlough, let him bask in luxury with: Georg Jensen's talc, lotion, and *huge* bar of soap, for men, in charming packages. They come in this tailored leather envelope.... The scent is very much to a man's liking. 667 Fifth Ave.



Far-cry from the hearts-and-flowers Valentine is this Seaforth set, set in heavy stone jugs. On the left, we have men's talc; on the right, shaving soap. Look into Seaforth's and-so-forth (lotions and potions) if you feel wildly expansive. Altman.

Even if your Valentine limits his huntin'-shootin'-fishin' to Fifty-second Street, we feel that he's a worthy candidate for John Hudson Moore's "Sportsman" toiletries—they're a pleasant scent (and quite subdued); are handsomely got up. Lord & Taylor.

Mighty Mites...

MAJOR

Irresistible little Collegebred toughs! Stubborn, sturdy "flats" that go soft only when they buckle over to cuddle your foot in black or brown burnished calf!

Collegebred

At your favorite Collegebred Dealer, $8.95 and $9.95, or write to E. P. Reed & Co., Rochester 3, N. Y.

Paul Sargent
ORIGINALS

FREEDOM LOVING CLASSIC

MADE OF FINE RAYON CREPE WOVEN WITH Celanese* YARN

Simple yet stunning "morn 'till night" classic. Precisely tailored and artfully detailed with convertible collar, sparkling jewelled pin, stud-type buttons and links. You'll want several in their lovely new spring colors. As illustrated, design patent 128215. Sizes 12 to 44.

About $20.00

Freedom of Movement in all styles, patent 2,300,460

Also 4 other versions in Juniors, Misses, Women and Half Sizes.

ALL ORIGINALS BEAR "PAUL SARGENT" LABELS

Available at leading stores from coast to coast.
For name of store nearest you, write to
PAUL SARGENT, 847 WEST JACKSON BLVD., CHICAGO 7, ILL.

*Reg. U.S. Pat. Off.

CAPRICE... new magic for at home hours when you want to look cool, calm and collected, with charm. Colorful Spring flowers appliqued on Celanese* rayon Alluracel crepe. Fresh shades of lime, rose, turquoise. About $23.

*REG. U. S. PAT. OFF.

AT YOUR FAVORITE STORE OR WRITE
C. N. MACKSOUD CO. 1 EAST 33RD STREET, NEW YORK 16

GREECE—WELL-REMEMBERED

(Continued from page 109)

CHALCIDICE. South of Salonica the peninsula of Chalcidice spreads its hand and extends three long fingers into the sea. Only the red roofs of the refugee villages and the poppies in the fields broke the monotony of those thin green strips. There were old abandoned monasteries in that land, but they hardly counted in the landscape. They had melted out of sight with time. They had the crumbling beauty of Turkish architecture, interpreted in the perishable elements of mud and wood. Symbols of refuge in an earlier age of violence, they were serving as refuge again, making fine habitations for the Greeks from Turkey who had not yet found homes under the new red roofs. Whole villages could be housed in their rabbit-warrens of corridors and cells.

Halfway down the western shoreline, one of the more substantial of these monasteries had been converted into a hospital for refugees. Nothing had been changed in the original structure which was built around a paved courtyard, high on the north and west to keep out the wind of the Balkans, low on the south and east to let the sun drift in. Crazy wooden balconies clung to the second stories, and a few Aleppo pines hedged close, lifting their heads high and clear.

The hospital was a place of peace. Perhaps the brooding bulk of nearby Mt. Olympus cast its spell. Cool, dim corridors telescoped toward small, high, casement windows through which one saw, far off as in a fabricated Easter egg, purple mountain, blue sea, green fields. The windows were recessed in thirty-inch walls, the deep ledges making good shelves for the flower-filled pots of polished copper or brass.

Cook-houses and laundries opened off a courtyard which was the size of a village square. In the centre was a well, ringed with a wide coping on which the convalescents liked to sit. They came out for an hour before lunch and again before supper, making a picture both brilliant and serene in their Fra Angelico blue gowns. Mornings at eight, when the heavy wooden gate was opened, there would sometimes be an ox-cart drawn up outside, a young woman already in labour lying on the deep-piled straw, her dark braids flung wide. Husband, father, mother, and aunts would be standing beside the cart, and we would know that they had been standing there since dawn. Most of the patients were malarial, coming in from their low-lying fields with saffron-coloured faces and painfully swollen spleens.

The hospital was filled with malarial patients when I arrived the first of June. Three weeks later I came down one morning to find the wards deserted, except for a woman in childbirth, a man *(Continued on page 140)*

At the finer stores throughout the country

De De Johnson
ORIGINALS
Made in California
333 West 2nd St. Los Angeles 12, Calif.

TABU... it has been said can turn any moment
into the *right* one. The ounce, $18.50 *(tax extra)*

the "forbidden" perfume by Dana

ORIGINAL
Queen Frocks

NEW TIERED SLEEVE INTEREST irresistibly captured in this two-piece designer's suit-dress . . . softly gleaming with crystal clear buttons. Vulgera sheer in black, navy and brown. . . . . About 40.00

available in fine stores—for the store in your city write
QUEEN DRESS COMPANY • MILWAUKEE, WIS.

GREECE

(Continued from page 138)

with a broken leg, and a little boy with sores. The cots had been filled the day before.

"What has happened?" I asked a nurse.

"The harvest is ready," she replied.

"You mean they have gone back to work in the fields?"

"Why, yes," she said, and didn't seem surprised.

MITYLENE. When the Greeks were driven out of Turkey, Mitylene, which lies in a curve of the arm of Asia Minor, received more than its share of refugees. All over Greece, the housing problem was acute. Red-roofed villages dotted the mainland, but in Mitylene, as in other remote islands, the surplus population was living in mud-brick houses evacuated by the Turks, in stables, in deserted mosques, in abandoned barracks, and in rotting warehouses along the wharves.

A friend and I were visiting a Greek family on Mitylene when the Refugee Commission of the League of Nations arrived. We were the only foreigners on the island and they invited us to accompany them on their tours. It was February and bitter cold. We saw eight families living in a stable with a packed-dirt floor. Each family was allotted a wooden platform, the size of a New York kitchenette, four families to a side. Oriental rugs partitioned the cubicles of homes. Light came from the open doorway and from a few oil lamps; there were no heating arrangements that we could feel or see. Polished bits of brass and copper gleamed in that dark interior, which was as exquisitely ordered as a well-run museum.

At six o'clock one evening our cars left the highway, dove into a ravine, and scrambled up onto a bleak and windy plateau. Here was a whole refugee village in what had once been a Turkish town. The men went into a meeting held in the principal coffee house, and Edith and I remained in one of the cars parked outside in the square.

Five minutes later the square began to fill. Women and children filtering in from all sides converged upon us, soft-footed, not making a sound. Faces were pressed against the windows, and Edith and I sat still, awed by the silent peering multitude. Slowly the doors of our car were opened, gently, inexorably, hands reached in *(Continued on page 141)*

HAVE A "PAPER HOLIDAY"

Paper does an essential war job nowadays. To help save paper—why not instigate in your town, a "Paper Holiday Plan" which has worked successfully in other cities? Under this plan, retail merchants forego wrapping any products in paper other than such commodities as fresh cuts of meat. The paper saved will be converted for use as wrapping paper for vital ammunition, blood plasma, food for our fighting men. Be proud of unwrapped packages. Cooperate with a "Paper Holiday Plan."

Signs of Spring!

Button-up a softly tailored suit with exciting B.G.E. Originales . . . a simple crepe frock with gleaming "crystals"! A smart new button-trim will work magic with last year's wool. Your favorite button or notion counter has a lovely new collection of B.G.E. Originales . . . spring tonics for your "styling" or "re-styling" ideas!

B·G·E Originales
REG. U. S. PAT. OFF.

"Buttons, buckles, and clips in original designs"

PRETTY LEGS?

OF COURSE YOU HAVE!

All legs appear lovelier in these smart, flawless-fitting stockings. They're full-fashioned, of course, and are exquisitely made. If your dealer perhaps is out of your size today, try him again soon. He's receiving regular supplies.

HOSIERY "As You Like It"

READING, PA.

GREECE

(Continued from page 140)

and drew us out. Thin fingers stroked our furs and crept, like a chill, to our faces. Without volition on our part we began to move. Transported by the surging crowd, our feet barely touching the ground, we crossed the square to the church. Impelled beyond any will of our own, we lighted candles. When we came out upon the steps, mothers held up their babies for our touch and the old people kissed our hands. Five years before they had been cast up on that bleak plateau and left there. We were the first to come to them from the outside world.

The emotion somewhat subsided, we walked on our own feet around the square, back to the cars. Through uncurtained windows we could see into the mud-brick houses. The sparsely furnished whitewashed interiors were warm and glowing with the yellow light that spilled from hanging lamps of ancient polished brass. In one of the whitewashed rooms a tiny cradle was suspended from the ceiling, over a narrow divan covered with Turkish rugs. Against one wall was fixed an icon, the head of Christ picked out in blues and red and gold. On the scrubbed wooden floor, in addition to the divan, were a chest and a brazier of coals.

There was another home on Mitylene, the home of a mother and three children in an old donkey shed. It was a crazy, three-sided contraption, built into the angle of a roadside wall. The floor was packed dirt and there were the usual refugee furnishings: rug-covered wooden platform, a chest, a lamp, a brazier for coals. This room had the pristine freshness of a newly opened box of bonbons, done up with ribbons and lace paper. The brass had a dazzling lustre, the whitewashed walls were icing white.... On one wall over the platform was a small shelf holding an icon, a crisp, clean, fluted pink paper valance dancing around the edge.

GUESS HOW MUCH?

(Continued from page 127)

Here are the answers—the price-tags—for the costumes on pages 126-127.

1. Chocolate-brown sun-back bolero week-end wonder dress. Dress, $6. Bolero, $2.50.

2. The pretty town dress with black sweater top, checked skirt, is $9.

3. Short-sleeved summer-in-town black suit with its own cravat, $9.

4. So little for this pussy-willow grey dress with mimosa stripes, $9.

5. You wouldn't dream that this black dress, with the striking pink, blue, and black top, was only $13!

Lovely Constance McCormick

Leading in California society are the Alister McCormicks, whose impressive Spanish house in Santa Barbara faces the sea on one side and the mountains on the other. Mrs. McCormick, Constance's mother, has been a Pond's devotee since her teens, and her charming, high-spirited daughter is quick to understand why. "The very first time I tried a 1-Minute Mask of Pond's Vanishing Cream, I knew I could forget my make-up problems," explains Constance enthusiastically. "In the sixty seconds of Mask-time, my face not only looked fresher and softer—it *felt* quite different! Smoother and ready to take powder *evenly!*"

"A 1-Minute Mask is ideal make-ready for make-up!"—Constance McCormick

How to "re-style" your complexion in one minute

Mask your whole face—except eyes—in a white coat of Pond's Vanishing Cream. *Leave this cool, creamy Mask on* your skin for just one minute. Its "keratolytic" action goes after scuffy, powder-catching little roughnesses and imbedded dirt particles. Loosens and dissolves them! *Now tissue off the Mask. See the thrilling results!* Your skin looks definitely fresher and cleaner—even lighter! Now pat on your powder. It slips on smoothly . . . evenly . . . and for keeps!

For quick make-ups—You'll want a 1-Minute Mask 3 or 4 times a week. Other times, just smooth on a thin, thin film of Pond's Vanishing Cream and *leave it on*. Non-greasy and very effective powder base!

Get the BIG, luscious jar!

Sheer as gossamer yet long wearing — lovely, and full-fashioned to fit perfectly — that's Berkshire Stockings. Be style-wise and smart — always ask for Berkshire Stockings.

BERKSHIRE KNITTING MILLS • READING, PENNA.

DESIGNS FOR DRESSMAKING

New 10 minute Dry Shampoo

MINIPOO

Make your tresses *shine* in ten minutes with Minipoo, fragrant shampoo powder. Grime, oil, hair odor, disappear . . . wave is enhanced . . . hair sweet-scented and immaculate. Ideal for sick room.

Cosmetic Distributors, Inc. • 122 E. 42nd St., New York 17, New York

DESIGNS FOR DRESSMAKING

ABOVE and opposite are other views of the Vogue Designs for Dressmaking shown on pages 112 to 117 and on the cover.

Above: A short-skirted version of the two-piece dinner-dress with the bustle-bow. Design No. 223. For sizes 12 to 18 (30 to 36).
The afternoon dress, Design No. 5401—sizes 12 to 20 (30 to 38).
Cardigan-jacket town suit, No. 5375—sizes 12 to 20 (30 to 38).
Collarband dress, Design No. 5365—for sizes 12 to 20 (30 to 38).

Opposite: New-silhouette dress, No. 5398—sizes 12 to 20 (30 to 38).
The peplum coat, Design No. 225, is for sizes 12 to 18 (30 to 36).
Back-business dinner-dress, No. S-4613—sizes 12 to 20 (30 to 38).
Easy-skirted dress, Design No. 5343—for sizes 12 to 20 (30 to 38).
Suit with godet-skirt, Design No. 5399—for sizes 12 to 20 (30 to 38).
Short or long dancing dress, No. 5411—for sizes 10 to 16 (28 to 34).
Shirtband-jacket suit, Design No. 5412—for sizes 12 to 18 (30 to 36).
Short flared cover-coat, Design No. 5396—sizes 12 to 20 (30 to 38).
The slim skirt that makes it a suit—No. 5397, for 24 to 32 waist.

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 162.

Moccarounds... mother and daughter—as sports-inspiring as the California scene. Rationed leather in Sierra white, Sequoia brown, Poinsettia red, Gold Rush. For mother (3 to 10) about, 5.95. Little Cobblers (11 to 3) about, 4.95

Cobblers, Inc., *Los Angeles 21, Calif. Write for name of nearest dealer.*

Spreads unbelievable

'Youthful Disguise'

over tired, drab skin!

Helps Hide Tiny Blemishes, Freckles and Wrinkles—Used By Many Of The Loveliest Actresses

In just a few seconds you, too, can 'disguise' a weary, listless complexion into a vision of enviable loveliness. Simply spread a radiantly glowing 'beauty-cover' over your face and neck with ANGELUS Cake Make-Up.

Like all Louis Philippe products—ANGELUS Make-Up is *famous* for its *high quality.* It goes on in a jiffy without streaking and usually lasts thruout the day—giving the appearance of flawless skin perfection even under brilliant lights. Keeps your nose from shining, too. Powder won't cake on it.

ANGELUS doesn't dry the skin and never feels the least *mask-like* on your face. By all means give yourself this exciting new 'face-do' for complexion beauty you never dreamed possible. 5 flattering shades. At all cosmetic counters.

Be Sure To Use *All* These Beauty-Famous ANGELUS Products

Jewelry by Marcel Boucher

*Reg. U. S. Pat. Off.

Nylon

Fabric of tomorrow in a fashion for today designed by Natalie Renke. One piece frock of rayon and Nylon Shantung by STUNZI... in the perennial polka dot... beautifully tailored with the new brief cascade cap sleeve... Dawn pink, Buttercup yellow, Seafoam, Aqua... all with matching pearl chip buttons. 10 to 20 about $25

Over 400 Shops are showing this fashion. If you don't find it in your favorite shop, write

KANE-WEILL • 498 SEVENTH AVENUE, NEW YORK 18, N. Y.

MUSICALE CHAIRS . . . NOT GILTY

(Continued from page 128)

and have to move and create general confusion. Remember, too, a room full of people, like a stable, heats itself plenty.

8. Be prepared for the wandering eyes. People's attention wanders during the long stretches of even their favourite composer, and they will notice every spot on your rug, every cobweb on your ceiling, and the place where your puppy forgot himself the year before last.

9. Have a place where the musicians can tune up. They will want to wash besides, and they will arrive early and make a terrible racket playing or singing away till just before they are supposed to begin. Put them in a bedroom down the hall or upstairs if you have any stairs, and leave them in peace. Oh yes, and be prepared for some outlandish request from at least one of them, a cup of camomile tea, or your husband's suspenders. Think nothing of it.

10. Have some place or corner for up to one-half dozen people—usually males, who hate music and were just "brung along." They will be happy if they can talk in whispers and have a drink and smoke. They are potentially dangerous and must be watched.

11. Have your piano, if you are going to use one, tuned by a reputable tuner within two or three days of your musicale. Also have someone wash the jam off the keys, if you have children, and polish it a bit. Then, there will be a moment when you or your local Horowitz may want to open up and give them the works. So have the inside of the lid dusted, in case.

12. Things on a piano tend to sing or wiggle along, so remove all pictures, lamps, memorabilia. Yes, even the autographed picture of Queen Marie of Romania.

That's all, except pay the musicians if you can, or be sure you know them well enough to ask them to play for nothing. They have to rehearse you know, and even a plumber expects to be paid sometimes.

ERRATUM

In the January 1st issue of Vogue, in a report on the French couture, the statement was made that the French house "Francevramant" was originally organized by two of Mainbocher's former designers. Mr. Mainbocher tells us that this statement is inaccurate; that neither Madame France nor Madame Vramant designed for him, but were, respectively, première vendeuse and fitter. Vogue is sorry for the mistake and glad to make this correction.

FAMOUS FOR ALMOST A CENTURY

Art-carved Rings by Wood

Assure quality and value by choosing a lovely *Art-carved* ring, created by a firm established for 95 years. Shown at finer jewelers everywhere

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WEDDING RINGS *from* $12
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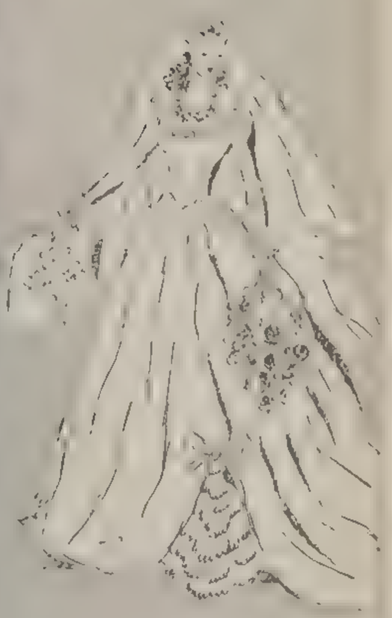
Always look for the name Art-carved in a ring— a quality trademark.



Send to Dept. V for "The Bride's Silent Secretary with Diamond Ring Guide"
J. R. WOOD & SONS, Inc.
216 East 45th St., N. Y. C. (17)
MANUFACTURERS *and* DIAMOND IMPORTERS
1850-1945

KEEP BUYING BONDS AND KEEP THEM!

Perfume $1.00 to $6.50
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IN THE SPIRIT
OF TODAY

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NEW YORK—DISTRIBUTOR

Marlboro
The Cigarette of Distinction

For Him or Her — PLAIN ENDS / IVORY TIPS

Specially for Her — BEAUTY TIPS (red)

From fashion's top drawer, *her stop-the-show turban. From* **enjoyment's top drawer,** *her luxurious Marlboros . . . the cigarette that brings* conscious *pleasure with every puff!*

Plumply packed, *firmly tipped** (no wilting or crumbing) . . . *and richly blended of superb tobaccos cheaper cigarettes cannot* possibly *afford . . . distinguished Marlboros are a rare buy in luxury.* **Merely a penny or two more!**

Cigarette of successful men and lovely women

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WOMEN AND THE AIRBORNE WORLD

(Continued from page 95)

in terms of rugged nationalism and personal gain) it is possible to go on from there to think of aviation not as the potential destroyer of civilization, but as the greatest instrument for peace available to our hands.

Woman's first rôle in the present Air Age, therefore, is that of exerting her vast, almost unassessable, influence for Peace. No greater opportunity has ever confronted her.

In thinking of aviation globally, it becomes axiomatic that we must think of citizenship in similar terms. The people of the Air Age cannot simply be Americans, Englishmen, Canadians, or Dutchmen. Transcending the individual's nationality must come the concept of his, or her, rôle as a citizen of the world. On our ability to attain to this outlook very largely depends our hope of world peace. Any American woman would dismiss as idiotic the suggestion that she, as a resident of New York State, should harbour hostile feelings towards, say, Kansas. That is because she has always accepted the fact that the women of New York and the women of Kansas are citizens of the same "human unit" and share common aims and ideals. Well, the airplane has brought every corner of the globe today almost as close to New York as Kansas was no more than two decades ago, and women the world over are on the point of discovering, if they have not made the discovery already, that they are members of one great sisterhood, hundreds of millions strong, in whom is vested the power to bring about lasting peace, as soon as they are ready to throw away the shibboleths of horse-and-buggy days.

Many of us, of course, are looking forward to the coming of peace in ways far different from those suggested here. We think in terms, first, of bringing our boys home and, thereafter, of going back to the sort of lives we lived before the monstrous figures of Hitler and Hirohito stalked across the world stage. But we shall never return to the life we knew. We shall never again know the admittedly pleasant business of tucking ourselves in behind our national boundaries and "living our own lives." The airplane won't let us. Even though the individual may not be whisked away to Moscow, Teheran, or Sydney, even though she may continue to live in her quiet suburban street, coming and going peacefully amongst her own small circle of friends, every American, Russian, British or Canadian woman's life in the world of tomorrow will be conditioned by the swift movement of global air travel, by new modes of transportation which, in the very near future, will reduce the travel-time between, say, New York and London or Paris, to a matter of three or four hours. Time and again in the history of our civilization, which has always moved *(Continued on page 150)*

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WOMEN AND THE AIRBORNE WORLD

(Continued from page 149)

in direct ratio to the development of communications, we have tried to brush back the tides which each new development sweeps up against the shores of human relationship. People tried to cling to the horse-and-buggy and to decry the automobile. As air-lines began to spread out during the between-wars years, the name of those who averred they would always keep one foot on the ground was legion. Only a few years have passed since the oceans were regarded as insuperable barriers to flight; now we fly them as safely and as casually as five years ago we flew between New York and Chicago. Woman's life in the Air Age, then, requires a sense of world citizenship, based on the inescapable fact that no matter in what part of the globe we may reside, we have become next-door neighbours. Once the women of the world begin to think and act and live in these terms, world peace is assured, and it is with our women that the hope of peace rests. Men of their own volition will never give the world enduring peace. Left to their own devices men will fight for power and gain. Men do not bear the children who will grow up to fight tomorrow's wars.

If we view the world which lies before us through eyes which are clear and unafraid, the panorama of tomorrow's living for today's women opens new vistas of emancipation. If we fashion the world of the Air Age for Peace, if we school ourselves to think of world peace as a normal and enduring condition, not merely as an interlude between wars, then the fundamentals of world citizenship will be quickly attained and new meanings will be given to life itself for women as for men. People will travel the airways of the world as today they cross state and county lines. Aviation itself will offer women career outlets in the laboratory, the executive office, on the production line, and in the air hitherto non-existent.

Our hope for tomorrow, then, rests intrinsically on the point of view of our approach to the Air Age. Approach it through the eyes of outworn nationalism (and I am not suggesting for a moment that our identity as Americans, Canadians, Belgians, or Hollanders will disappear, but that our sense of nationalism rather will be enhanced by our spirit of partnership in the world as a whole); approach it through the eyes of bigoted racism and we shall soon find ourselves plunging headlong towards new and more terrifying world cataclysms. Approach the Air Age and the era of global flight through the eyes of world citizenship, on the other hand, realizing that our free access to the world air opens new panoramas of peace and understanding, and the way lies clear before us to the golden age of which women and men the world over have always dreamed.

MAX BEERBOHM

(Continued from page 120)

Devil in "Enoch Soames," that unknown young clergyman quailing under the stentorian tones of Dr. Johnson, the two deaf, delightful old men of "No. 2 The Pines"—these have never palled, and never will.

We plodded on and my thoughts raced ahead. In my imagination we were already seated at table and I was about to contribute something brilliant to the conversation that sparkled around it when a chill sensation suddenly struck me, a vague uncomfortable idea at the back of my mind that all was not well. And then I remembered—the mosquitoes of the night before. And the fact that my mirror that morning, instead of the smooth, innocuous image of the previous day had given back a richly blemished reflexion, spotted, dotted, stippled in red. Now we were nearing our destination and here I was, a pretty sight, indeed. It was too trying. It was intolerable. For the first time I understood Lady Macbeth's loquacious concern over that damned spot but *she* had only one and that was easily concealed, whereas I...

A vast ignominious wave of self-pity was about to break over me when it was unconsciously stemmed by the driver. "*Adesso si vede il Villino Chiaro,*" he was saying, indicating with the handle of his whip a high wall cut by an iron gate, some yards ahead. The offending spots were forgotten; the great moment was at hand.

We pulled up in front of the gate and there, plainly enough, on a small unobtrusive brass plaque set into the stucco, were the words, Villino Chiaro. We rang, and in the suspense that followed, I was aware that my throat was very dry; I wondered if any words would come. Even if they did, what could I say? Banalities, at best.

Just who opened the gate for us, I've no idea. Was it a bright-faced Lombard maid? I rather think so. At any rate, ascending a short flight of steps, we reached a broad terrace overlooking the sea and there, smiling at us, was the Fabulous Figure himself. He gave the impression of being tall and (in spite of the wilting heat) cool, immaculate in a white linen suit. There was about him an air of kindliness, urbanity and well-being. His hair, thin and greying, was belied by a rosy complexion and by keen blue eyes, lighted with humour. His dress was at once casual and dapper. He wore, I remember, espadrilles and a pink shirt. In short, it was immediately apparent that my worries had been groundless. For though already a recluse at that time he was as amiable, as accomplished and leisurely a host as I have ever known.

And in any event, Mrs. Beerbohm, an American, born in Tennessee, and gifted with all a southern woman's talent for easy hospitality, would have seen to it that we no longer felt inadequate or tongue-tied. *(Continued on page 152)*

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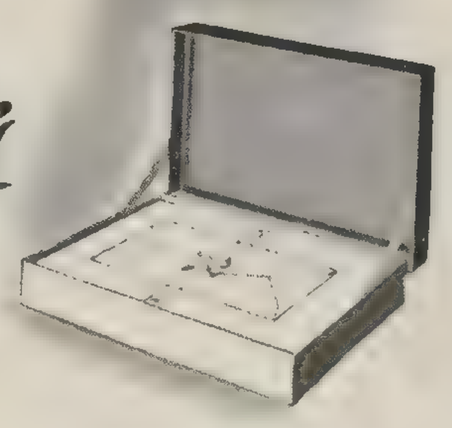

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MAX BEERBOHM

(Continued from page 151)

From the terrace we stepped directly into a small room, almost austere, but with a striking individuality and colour—Mr. Beerbohm's study. The floor, if I remember correctly, was of black and white marble squares set diagonally, the walls, indigo. There were bookshelves filled with many volumes and a collection of small framed sketches—the originals of some of the famous caricatures. When we exclaimed over the wonderful deep colour of the walls (as it was impossible not to, entering that cool serene twilight after the glare outside), Mrs. Beerbohm told us triumphantly that, after many experiments, the effect had been achieved with ordinary laundry blueing. And in depth and richness it was reminiscent of those starred and vaulted ceilings in thirteenth century Italian churches.

Our conversation fell at once on books; the volumes there were a carefully picked collection of favourites, most of them of unusual interest in addition to their contents. But one our host pulled from its place was neither old nor rare, neither first edition nor inscribed gift of its author. It was simply a volume of Queen Victoria's early letters which he had amused himself by marking with all the industry of a school boy touching up his *Caesar's Commentaries.* Those gushing, girlish sentences with their over-abundance of adjectives, italics, endearments, anticlimaxes and exclamation points had afforded him an opportunity for much mildly corrosive marginal comment, and on the fly-leaf he had written with good-humoured malice "To *dear* Mr. Beerbohm who deserves to be very carefully studied and read. Victoria R." Nor had the dumpy, diminutive figure with the plain face, protuberant eyes and receding chin escaped his pencil. He remarked though, with mitigating candour, that he couldn't caricature anyone he didn't respect. For that reason he never attempted the younger generation. We later noticed somewhere in the house one exception to this rule in the well-known features of Mr. Noel Coward. Otherwise, all sketches were of the solider figures of the late Victorian era.

Luncheon was soon announced and we saw that the *villino,* perfectly adapted to its sloping site, was picturesquely built in different units on various levels. From the terrace level, a flight of steps ascended to the drawing room, another descended to the dining room.

Over the dining-room door, in an arched mural, were more caricatures—a group of our host's contemporaries including, if I remember rightly, H. G. Wells, Arnold Bennett and Lytton Strachey. We passed respectfully beneath their august, eminent, and subtly distorted features.

Lunch was perfect—three simple courses, Italian in pattern but of that excellence which indicates an intelligent interest in food *per se.* First came the risotto, well seasoned with anchovies and stoned olives and served with a dish of freshly grated parmesan. This was followed by pigeon pie (succulent and delicious as only an Italian *(Continued on page 153)*

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MAX BEERBOHM

(Continued from page 152)

cook can make it), its sole accompaniment a bowl of green salad dressed with native olive oil and wine vinegar. Then came cheese and fruit. Of the wine I can speak with no authority except to note the gentle glow it imparted but that it was of superior merit I've no doubt. Mr. Beerbohm had remarked that his wants in this world were few—music, a little wine, and the sea.... In the course of the conversation, though, it was soon apparent that he had another definite taste—or rather distaste. He was averse to handling—or even touching money—and because of Mrs. Beerbohm's solicitude, he never did. For most of us, a doubtful privilege, I thought. And yet if our wants could be eliminated and sublimated to that extent, the thing would certainly be simpler. Music, a little wine, and the sea....In pre-war Italy they were all to be had for a song.

Edith Wharton wrote in her memoirs that to have Max Beerbohm as a dinner companion was like suddenly growing wings—and that, apparently, is the usual reaction. Even I fancied at the time that I soared feebly on pinions that sprouted tentatively, temporarily, under those propitious circumstances. Yet, now, how little I remember of the conversation! We spoke of mutual friends, as who does not; we discussed the superior qualities of the Lombard peasant; we talked of many things. But what were the *bons mots*, the *mots justes*, the brilliant epigrams that must have been uttered, that made every moment a pleasure? Alas, I do not know. It is a sad but revealing fact when my memory records the menu with such gratifying accuracy. I can hear myself being denounced as a gourmand, a gross Philistine. But I like to think that these appalling lapses exist because *good* conversation with its quick twists and turns, allusions and innuendoes easily eludes the grasp of memory and the fragments that remain, when re-examined, are found to have lost their lustre along with the spontaneity that made them seem so happy at the time.

Luncheon over, we ascended to the drawing-room for coffee, filled with that cosmic peace which somehow invariably follows a superlative meal.

All too soon it was time to leave and we said good-bye secretly hoping to be asked again. And our host and hostess, in addition to their other gifts, were obviously clairvoyant for during our short stay in Rapallo we were destined to be summoned to Mt. Olympus.

Our driver, waked from a sound siesta, was still affable, still ingratiatingly eager to please and we were off down the hill at a pace wholly unwarranted by any previous action on the part of the horse. Nor did his hopes go unrewarded as he deposited us at our hotel. We had had our enormously good time.

And if (though heaven forbid!) Mr. Beerbohm's satirical blue eye should ever chance to fall on this "labud" sketch (apologies to "Enoch Soames" phonetic spelling), may he be kinder than he was to that "immagnari karrakter" or to the Queen's effusive English and let it sink, without comment, quietly into oblivion.

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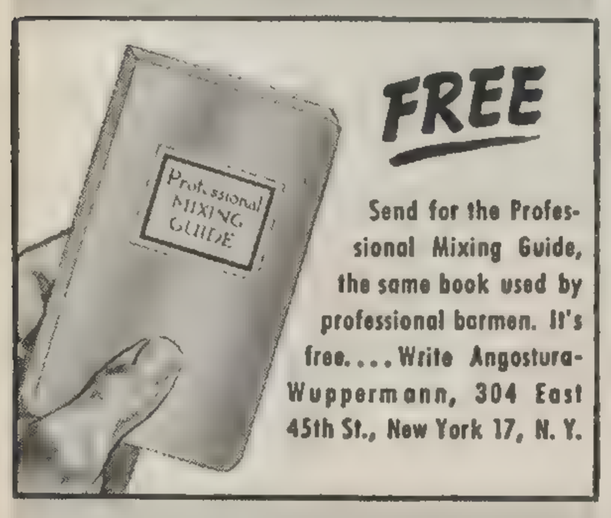

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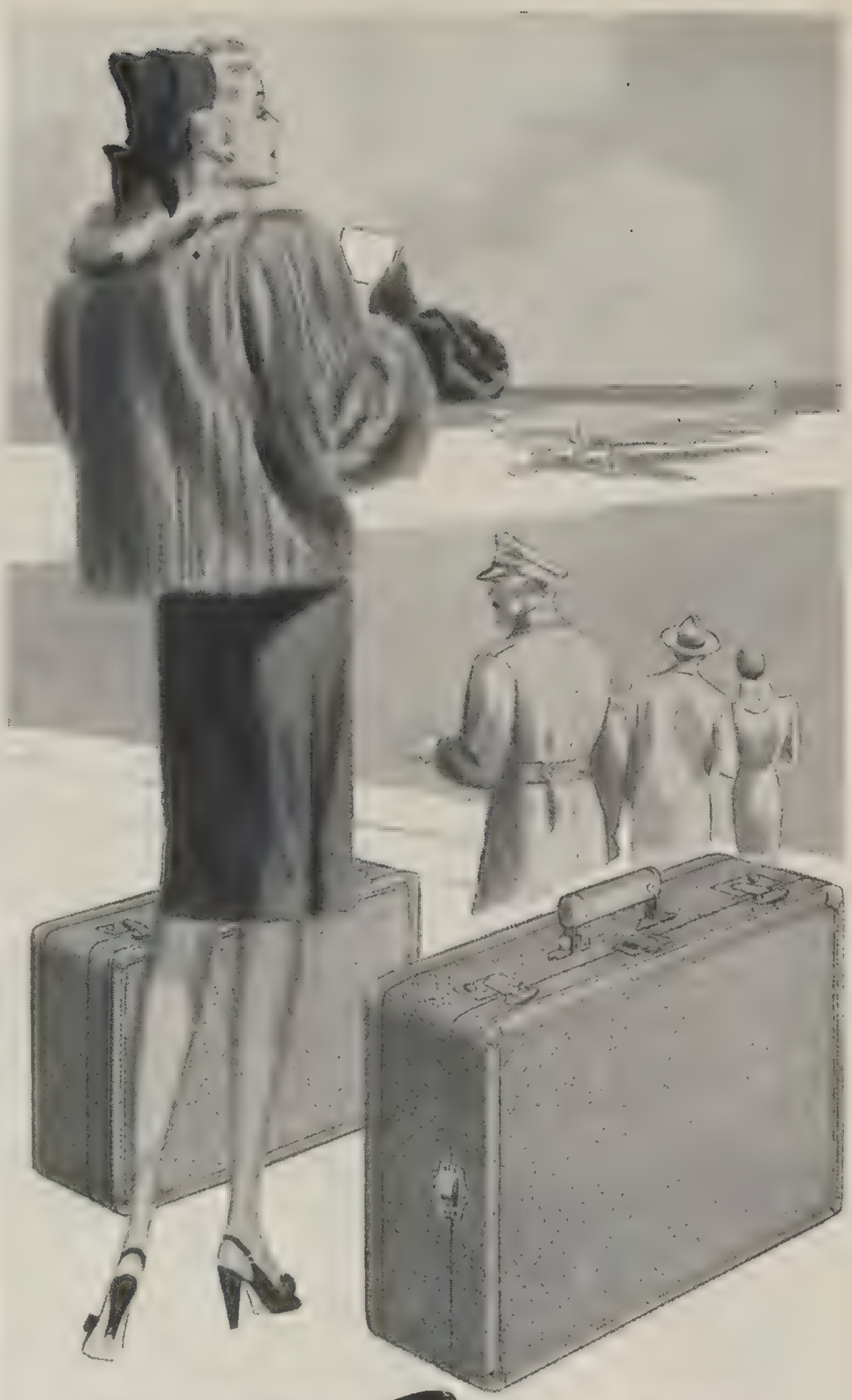

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FRANCE, THE HIDDEN HEROES

By André Lébord

[EDITOR'S NOTE: *Here are the dossiers of four out of 245 members of a single French resistance group. These four are dead. Only seven of the original group are alive. One of the seven, André Lébord, a short, squat man who had been a forester, and expected to spend all his life going to the woods every day, wrote down this report for us. It is short, accurate, simple.*]

SUZANNE BRUNEAU; Age 20, height five feet two, eyes brown, hair brown, stoutish, no identifying marks. Occupation: chief telephone operator in a large town in the southeast of France. She stayed at her post and managed to handle all official calls in order to intercept communications. For example, one day when the *Commissaire de Police* telephoned the *Préfecture*, turning in the names of three chiefs of the Resistance in that particular region, our men were notified at the same time as the *Préfect*. As a result no one was arrested.

Suzanne Bruneau's activity was uncovered and she was forced to abandon her post. She became the liaison agent charged with carrying information and orders from one region to another. One day, she was arrested in the *Gare de Lyon* by two Gestapo agents. On her person were found papers which she had not had time to destroy and which left no doubt as to her activities. She was immediately taken to a hotel, which at the time was the headquarters for the German police. In those days the Gestapo at Lyon was headed by a woman. Suzanne was stripped, and needles were stuck under her nails; later these needles were heated over a fire. Her teeth were broken by hammer blows. Her legs broken by rifle butts. To all questions she answered by singing the *Marseillaise* until at last she fell unconscious. Then she was finished off with a revolver shot. We learned these facts from the confession of an Austrian S.S. officer who fell into our hands and who admitted that he had assisted in the interrogation.

PIERRE DULAC; Born at *Auch, Départment de Gers.* Age 25, height five feet nine inches, eyes big and black, hair brown, skin dark, face and body thin. Occupation: aviator. From the beginning of the war he was a night fighter pilot, the first to bring down a German bomber; decorated and cited by order of the army for courage and coolheadedness in the face of peril. He entered a branch of the Resistance at the close of the Armistice and his job consisted of choosing clandestine airfields on which British planes could land, organizing these landings and any parachuting of men or arms. For more than two years he carried on this work. One night, May 1943, he and three comrades left by car to rendez- *(Continued on page 155)*

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FRANCE, THE HIDDEN HEROES

(Continued from page 154)

vous a parachuting. The automobile skidded and turned over and all three men, seriously injured, were taken to a hospital for medical care and interrogation as to why they were on the highway at night.

Pierre Dulac had his jaw, his nose and one arm broken. In the hospital it was felt unnecessary to set guards on such a badly injured patient. Dulac by some super-human effort managed to get up; to get dressed; he managed to thrust his broken arm into his coat sleeve. He held his jaw which had been fractured in two places with the uninjured hand, and left the hospital. He had the strength to walk from there to the house of some friends a mile away. There he was cared for; eighteen teeth were replaced, his face was so scarred that he looked like a freak. In spite of this dangerous conspicuousness he returned to his post. One month later, having just returned from a successful landing, he was stopped on the train by three Gestapo men. He was executed without trial. He left a widow of twenty-six, a daughter of six, a son of four.

CHARLES ANDRÉ LAURANT; Height six feet two inches, hair blond, eyes blue, near-sighted, bristling mustache. Occupation: employed at the *Préfecture de Police*. He joined the Resistance movement soon after the Armistice and remained at his job. Warned by the Chief that he was under suspicion, he disappeared. Not finding him, the Germans arrested his mother and brother. Laurant took refuge in the south of France. His job was supplying false identity papers, false ration cards, false travel permits. Wherever he went, he carried with him two suitcases—in one were already filled-out ration cards, in the other false documents left blank which he could fill out wherever or whenever such false papers were required.

One day Laurant was working with friends in a furnished apartment above a café owned by a man who turned out to be a collaborationist. Astonished at the unusual activity, the coming and going in the apartment above, he telephoned the Gestapo. A waitress in the restaurant overhearing this telephone conversation, warned Laurant and his friends. In spite of their haste Laurant was caught in the street by three German police officers who forced him to get into the car parked beside the sidewalk. He still had his suitcases with him. Our only information is that three months after his arrest he was still held at Fort Montlauc; he was unable to walk to the execution block because of the tortures he had suffered. He left a wife and two daughters, one twelve, the other eight. N. B. It is satisfactory to note here that the owner of the café, the man who denounced Laurant, was liquidated. *(Continued on page 157)*

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WHAT ABOUT THE SWEDISH?

(Continued from page 90)

ward to the peace, when they once again will be able to visit the lands for which all Scandinavians hanker—France and especially Italy, the warm, odourous, uninhibited, antiquated Mediterranean. They have made their country into a triumph of modern efficiency, cleanliness and order; but they feel, one and all, a deep nostalgia for the old southern decay.

It is a model country. Everything is tidy, sedate. Even espionage is carried on, not with the colourful and erotic appurtenances which prevail in Lisbon, but with an air of businesslike propriety and punctilio. It is a country full of tidy, lovely lakes, lovely islands, lovely furniture, lovely plumbing, lovely faces and bodies: what is lacking? The Swedes themselves are the first to admit that something is lacking.

"We are cold, you know," they insist. "Formal. Conventional, we need two or three glasses of *schnaps* to loosen us up, to melt down our shyness. It's the climate; so cold, so wintry."

What is lacking is, in a word, intensity; or call it aspiration, call it imagination. The Swedes can feel deeply, they are capable of suffering more than we are, perhaps; and they feel love more deeply. But they are inept in the subtleties of human relationship. They are incurably lonely. And as one walks down a street in Stockholm, one feels this isolation; it is unmistakable. It is like walking in a city of statues, the human warmth and fluidity and murmuration are lacking: different indeed from a city like Naples or Lisbon, where every street and alley exhale and surround one with the consoling odours of humanity.

The Swedes blame it on the climate. It is more than the climate. (Russia is cold, too.) It is the homogeneity of race, the Nordic psyche, the emptiness of the landscape, a stately but frigid human heritage lacking in intimacy, struggle and pain.

THE things the Swedes are most proud of (aside from their neutrality; but in this their pride remains tacit) are these: their history, the glamourous past of Gustavus Vasa, Christina, Gustav III; their king who at eighty-six still can lob a tennis ball with persistence and passion; their culture—the architecture of Tessin, the literature of Bellman and Strindberg and Selma Lagerlöf; their universities—Lund and Uppsala; their modern buildings, of which the famous Town Hall is but one of many; their great, sweeping landscapes and seascapes; and the decency, order and politeness with which all the acts of life, even the most intimate, are carried on.

And of course, after a while, one wonders: what does it all come to, this curious direction modern man has chosen, in his *(Continued on page 157)*

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FRANCE, THE HIDDEN HEROES

(Continued from page 155)

HENRI DUPUIS; Age 40, height five feet ten inches, eyes dark, hair dark and curly, beard greying, a hard face; built like an athlete. Occupation, before the war he worked in the Ministry of Justice in Paris. He always dressed in a black coat and striped pants, typical of all functionaries in the various ministry offices. He was never known to change his black coat until the day he was told that the Gestapo were looking for him—he then changed to a grey coat and considered himself disguised. His job consisted of handling documents vital in the organization of escapes. For more than a year he did this work driving from town to town in a Citroën car stamped with a *laissez-passé* of the *Berliner Tageblatt.*

Dupuis engineered the escape of countless people, among them three high-ranking French officers who have played and are still playing an important rôle in France. One day, on a mission, he was followed onto a train by four men of the Gestapo. During the trip he tried to escape by jumping off the train on the wrong side of the tracks, but was unsuccessful. He was killed. His wife, who was working fanatically in the Resistance, was arrested that same day and deported to Germany. There is no news of her.

WHAT ABOUT THE SWEDISH?

(Continued from page 156)

search for happiness? One sees it all so clearly in Sweden—which is like a small, clean laboratory study (an exceptionally fine specimen, to be sure) for the future of America and Europe and the world. Everything becoming effortless, painless, dangerless and dirtless; healthy, sun-tanned bodies in smart sports-clothes, having cocktails in chromium-plated bars, talking about the latest film. This seems like paradise, after the horrors of the Ardennes and the Ruhr, of Lublin and St. Lo. But some day the war will be over: and the question-mark will remain.

[EDITOR'S NOTE: *Mr. Prokosch has recently returned from a year and a half in Sweden, working with the Office of War Information and as an attaché to the American Legation, where he concerned himself mainly with cultural propaganda. Still in his thirties, he is the author of three books of poetry and five novels, among them* The Asiatics *and* The Conspirators. *His new book,* Age of Thunder, *is to be published in March.*]

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FRANCE

(Continued from page 100)

Française exploited this debacle thoroughly, persistently. Moreover, there appeared a new bugaboo. Since October 1917 and the Russian revolution, the fear of Bolshevism furnished a new weapon, a new extremely efficacious threat.

But it was precisely those things which happened outside the frontiers that brought the best grist to the mill of *L'Action Française.* Defeated nations such as Germany, and enfeebled victors such as Italy were rapidly rising again as the result of a new political system of which Maurras was one of the intellectual creators. The more the French democratic state revealed its own impotence, the more force and audacity were exhibited by Germany and Italy; dynamic government seemed to be in direct contradiction to democratic government. The very principles which France stood for, and which had earned for her glory in the world: freedom of the individual, respect for the human being, the dignity of man whatever his race or creed, all this seemed shunted to a siding, out of circulation. And the depreciation of these principles grew throughout the world at the same time as France became weaker.

The growing weakness of France frightened the small nations who by tradition had learned to lean on her. Now they saw the German colossus, year by year, loom larger, its shadow lengthening. When the Rhineland was occupied by the Nazis, the world understood that this weakened France, divided against herself, was in mortal peril.

On that day the plague which was not to break out in all its virulence until some time later began to incubate. Many Frenchmen, more or less under Maurras's spell, were no longer able—as they had been up to then—to reconcile their hatred of democratic government with their love for their country. In this conflict —which in Spain had already flared into a battle between democracy and dictatorship—the sympathy of many went to the dictators. For the first time, and I believe without thought of voluntary or deliberate treason, these men's hearts were with the enemies of France. They didn't consider themselves traitors. After all they said, "Bolshevism was the major enemy and had to be fought by any means and at any cost."

Then came the war and in June 1940, France suffered the greatest disaster of her history. The collapse of the Republic consoled the followers of Maurras for the collapse of the nation. They were elated that the parliamentary system, which they had been unable to destroy, had crumbled even though it had taken a foreign enemy to achieve this Pyrrhic victory. They sincerely believed that France would benefit by her own defeat. It never occurred to them that the cure was worse than the disease. Germany had brought revenge to the Maurrassians. In their minds, it was the France of the hated *Front Populaire* that was brought to its knees. And Vichy was born of this joy. The spirit of Vichy was tainted by the horrible contentment of those to whom the defeat of *(Continued on page 159)*

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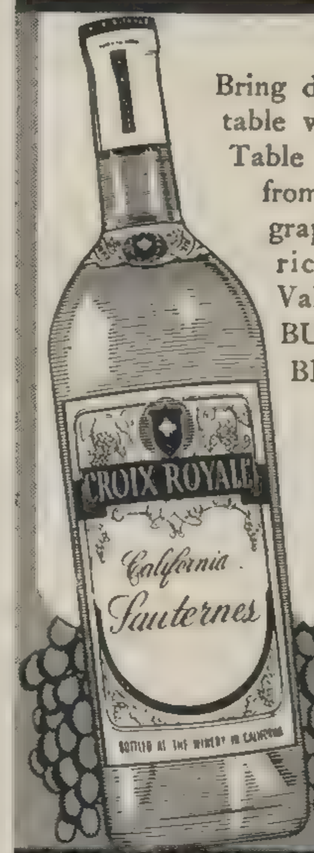

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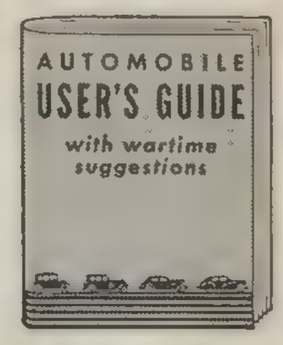

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FRANCE

(Continued from page 158)

France represented a step in the right direction.

Marshal Pétain was the living incarnation of this state of mind. For years he had been preparing for this dramatic stage entrance. He was the mouthpiece of the Defeat. He told France she had been defeated because her institutions were bad, her leaders corrupt. Now, he said, it was necessary for Frenchmen to be humble, to beat their chests, to bend their backs, above all to be led like sheep, to depend on those now in authority, the men of order who had never made a mistake. These men were to think and act for France and Frenchmen. Those were Pétain's words.

Today as I write this article, a reborn France sees her armies reaching out to the Rhine. This is a triumphant moment, this instant of her revenge, and it was prophesied as France lay broken and crushed in June of 1940, by a lone Frenchman standing before a microphone in a room in London. (Forgive us for misunderstanding the hesitation of our Allies in recognising this leader in whom there burned the spirit of French resistance.)

On that June day, de Gaulle's whole being was dedicated to freedom and resistance to Nazism. At the same moment Pétain, in Vichy, was dedicated to submission to Germany. One of the most grievous crimes of Vichy was this ambiguity which it introduced into French politics, and which lingers on even today. Without Vichy, thousands upon thousands of good Frenchmen would have rallied to the Resistance. Instead, many men of good faith, and in good faith, followed the "victor of Verdun." As a result today, they are still atoning for "the lie that did them so much harm."

There is no reason to go into the details of the Resistance; the dark hours when it functioned in stealth underground, the bursting light of the Maquis, the Allied landing, the Allied victories, the liberation of Paris. All that is history now. And from across the ocean you lived it with us, hour by hour. Frenchmen and Americans were of one heart.

There has been unrest in France, but much exaggeration is attached to these stories of violence in the provinces. To be quite realistic it is surprising that with the suddenness of the change from slave to master, the suddenness with which traitors and collaborators fell into the patriots' hands, there were not wholesale massacres and account-settling of all kinds. The executions without trial which did take place were relatively few and should astonish no one, when one considers that the government at that time had no means of communication or transportation, no armed force to establish law and order. It must be remembered that on the day of liberation, General de Gaulle found himself in a dilemma. Was he to keep his armed divisions to maintain law and order at home, or was he to send these same divisions to the front to take their place beside the Allies of France? We know what his choice was.

But there are still shadows over the picture of *(Continued on page 160)*

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FRANCE

(Continued from page 159)

France's rebirth. It is no fault of our Allies if the war is not won, but until it is, until France's man-power, her prisoners of war and slave-labour deported to Germany, are returned to their homes, there can be no permanent French Assembly elected. Till then, France must be ruled by a temporary government, guarded by the Consultative Assembly. The various committees that survived in Paris as well as in the provinces, the place Resistance chiefs occupy in the political life of the country, the new press which is primarily in Resistance hands, all these are problems that we cannot go into here, but which we believe de Gaulle's presence prevents from becoming troublesome. The most serious question of all—that of the disarming of the patriot militia—will be solved calmly enough with the merging of the FFI and the regular Army.

France almost unanimously backs General de Gaulle. In the eyes of the French people, de Gaulle is the man to whom they owe their rebirth as a free nation, a nation with a place in the family of nations. Even more than that, he is the man who has given us back our national honour; and one must understand that for four years we believed we were dishonoured forever. De Gaulle is working to restore the rights of the citizen to liberty, to freedom, to protection from a party built on force alone. He is doing this with his whole heart. No moment is spent on pro de Gaulle propaganda, no word or gesture on his part to make himself popular with the people. It is the country's good, alone, that concerns him, and he works only to return the nation to the path of power. Each morning, for the awakening Frenchman, is a new joy; de Gaulle has given him back honour, hope—and one must have been a despairing people to understand what this means.

We are building no illusions, we Frenchmen of today. We see our country's terrible wounds; most of our ports, our factories, our machinery, our transportation have been destroyed. Our towns and villages crushed. We are told that 100,000 Frenchmen have been executed by the Germans. The number of Frenchmen sent as slaves to Germany's war machine, the number of prisoners, of broken homes and shattered families—we cannot possibly tally up that score. Our deficient birth rate is assailed at its very source.

But in spite of all this misfortune, there is a kind of joy in France. The joy of being reborn. The defeated of 1940 are reclaiming us today. We have an incomparable leader. We have you, the Americans, in whom we place our trust. We have from many sources proof of your friendship. Jacques Maritain told me of the tears he saw in so many faces in New York and Washington at the time of General de Gaulle's visit. May we remain worthy of this affection. May France once again become like the great image that free men all over the world still have of her. We do not underestimate the obstacles. A thousand problems press us, both material and moral. No matter what, France continues. She is a country trembling with life, such as she has not been since 1792.

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THE WIVES

By Lt. R. C. Henry

HER bare, brown feet slapped the shiny floor of the corridor with a tiny sound such as you create when you strike your palms lightly together. Wild flowers pinned against the front of her worn dress washed her pale face with reflected colour.

"Please, suh," she whispered, scarcely above a breath, "Ah'm lookin' for my husban'. The Germans shot him. He's in this here hospital somewheres...."

I said, "You should have stopped at the information desk. They'll write you a pass that permits you to visit your husband in his ward."

The little hill-billy, the flowers like a prayer at her breast, scuttled on; behind her came tapping on high heels a mink-coated figure exuding Chanel. She stopped me.

"Lieutenant, could you tell me where to secure a pass to visit my husband? He was brought here as a patient this morning. He was wounded on Saipan...."

Neither her eyes, nor the eyes of the little hill-billy, really saw me. In them surged that strained look, tense, expectant, fearful, that you see in the eyes of all wives visiting their husbands for the first time in an Army hospital, to which the men have been returned, wounded, from overseas.

This is the Meeting, after a year, two years, three, or four. This is the woman who has existed all that time without the Soldier, and the Soldier who has endured experiences which may mature him twenty years in the space of a single night.

You see the sharpness of expectancy in the faces of sweethearts and parents; but somehow it lacks drama. The faces of the wives are dramatic. You get the impression of sleepwalkers. You look at cheeks carefully made up, but lips on which gnawing has marred the lipstick. Eyes that fail to fix on you for answer to question, but look ahead as through a thin curtain.

Only once did a woman actually see me when she asked directions. Confronted by most women, men become aware of themselves. But I felt nothing like that, only that I was being compared with someone else.

"Your husband's ward is down the first corridor to the right," I answered her query, and when she did not at once hasten on, I said, "Anything else I can do for you?"

"Oh, no." The eyes slipped away from my face and I felt that I was now dismissed. "I...My husband writes that he's lost an eye and an arm. You're his size. You look like him. I—I was just seeing you without an arm and an eye...."

There is no reunion like this in any other human situation. Someone has said that the most poignant part of war is farewell. The first meeting, in its way, presents as much difficulty, if not tears and despair, as the farewells.

Here is the wife who for long days and longer nights of interminable years has dreamed of her husband, but never visualizing him among the wounded; the wife who has worn her nerves with apprehension that he will return thus. Or worse, never return at all. The *(Continued on page 162)*

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THE WIVES

(Continued from page 161)

wife whose emotional make-up was such that she found difficulty in remaining true. (She is the stray.) They come, and after you have seen many of them on their way to the Meeting, you can with reasonable accuracy identify them—the true and the stray.

Their lipstick, freshly applied when they receive their pass, is worn by their teeth before they have gone fifty steps. Shoulders may be covered with mink or mail-order coats, but in this moment the sistership of Judy O'Grady and the Colonel's lady comes right out on the surface. Finger worrying may be a physical manifestation of the faithless; sometimes you can feel faithlessness after you have seen enough of the wives go by. You can sense it in manner, voice, appearance—not always, but often. For, to have been unfaithful to a fighter overseas who returns unmarked in body or mind is one thing; to have failed morally the man who returns on a litter, who lies for months on a hospital bed cared for by the best medical science of the century, but lacking that final, all-out therapeutic aid of a wife within the full meaning of the word, is another.

The blessing is that the husband is seldom conscious of wifely dereliction. For after you have dreamed of your wife for months on end, in heat, dirt, blood, and death, you're just so damn glad to see her again that what she has done in the meantime is of small interest.

This meeting is the end of a crazy rainbow of hopes and fears and dreams, a year or four years long. You stop at a desk and say, "My husband is here. His name is Sergeant X...," and you say it with pride, for now your husband is a hero who has bled in defense of his country. You hear words, as from a distance, into a telephone.

"Is it possible for Sergeant X to see his wife? She's here now...."

You clutch your pass to enter the hospital, and go forward slowly or swiftly as your emotions drive you. You become confused in the innumerable corridors; you ask questions of convalescents dressed in red fatigue uniforms or blue bathrobes, without seeing them. The ringing in your ears has risen to curious thunder.

All the while there run through your mind doubts that have tortured you ever since *he* telephoned or wrote you that he had returned, a casualty, to the States: Did he tell me the truth—is his injury just the "scratch" he says it is—is he badly hurt, a leg or an arm gone, or an eye, or his face mutilated? *Dear God, make it just a "scratch."*

Then ahead lies his ward. You turn into it, seeking his bed. Or if he can move he may come to meet you. And then for a little while you forget that there ever has been a war.

It is *(Continued on page 163)*

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5365	.50	5411	.75
5375	.60	5412	.75

THE WIVES

(Continued from page 162)

at one o'clock of an average day that the "glamour parade" starts. Afternoon visiting hours are generally two to four o'clock. Transportation from the city is hourly. At nine and ten o'clock in the morning come the wives whose clothes indicate their soldier husbands are in the lower brackets of pay. They crowd the waiting-room eagerly, eyes feverish to see their men. They wait out the slow hours.

As impatient to see their husbands, yet mindful of the visiting hours, and aware of the unavoidable rigidity of military life, the officers' wives and wives of men who in civilian life were in the upper income brackets, arrive at one. They could wait until two, but their impatience checked by their knowledge of the hours, hastens them. Their clothes reflect their better circumstances. Their hair is shinier, their perfume expensive. They are the "glamour" wives.

After visiting hours are under way, there come a few more wives, both the beautiful and the plain. A very few. They do not particularly care whether they see their husbands or not; their visit is motivated by duty. You see little impatience in their walk.

But in the eyes of all of them, plain or beautiful, faithful or stray, there is that intensity resulting from an emotional strain felt only by women whose men have returned wounded from battle. It is an intensity which puts new values upon everything, diminishing the ordinary to triviality. The things which to you have been dramatic—the procedure of a hospital, life, death, tears, and laughter to a background of surgical instruments—are to the veteran everyday existence, and they become accepted by the wives. A wife's own pains and petty ailments pale into insignificance when compared with her veteran's injuries.

These are heroines: The little hill-billy and the mink-coated wife. The blond girl embracing her husband as he lies in bed unable to rise for many months. The long-haired redhead praying in the chapel before she meets her man for the first time. The broad-faced, homely wife sobbing, "I...I've waited so long...." The showgirl sobbing, "Oh, I've waited so long and dreamed so hard...."

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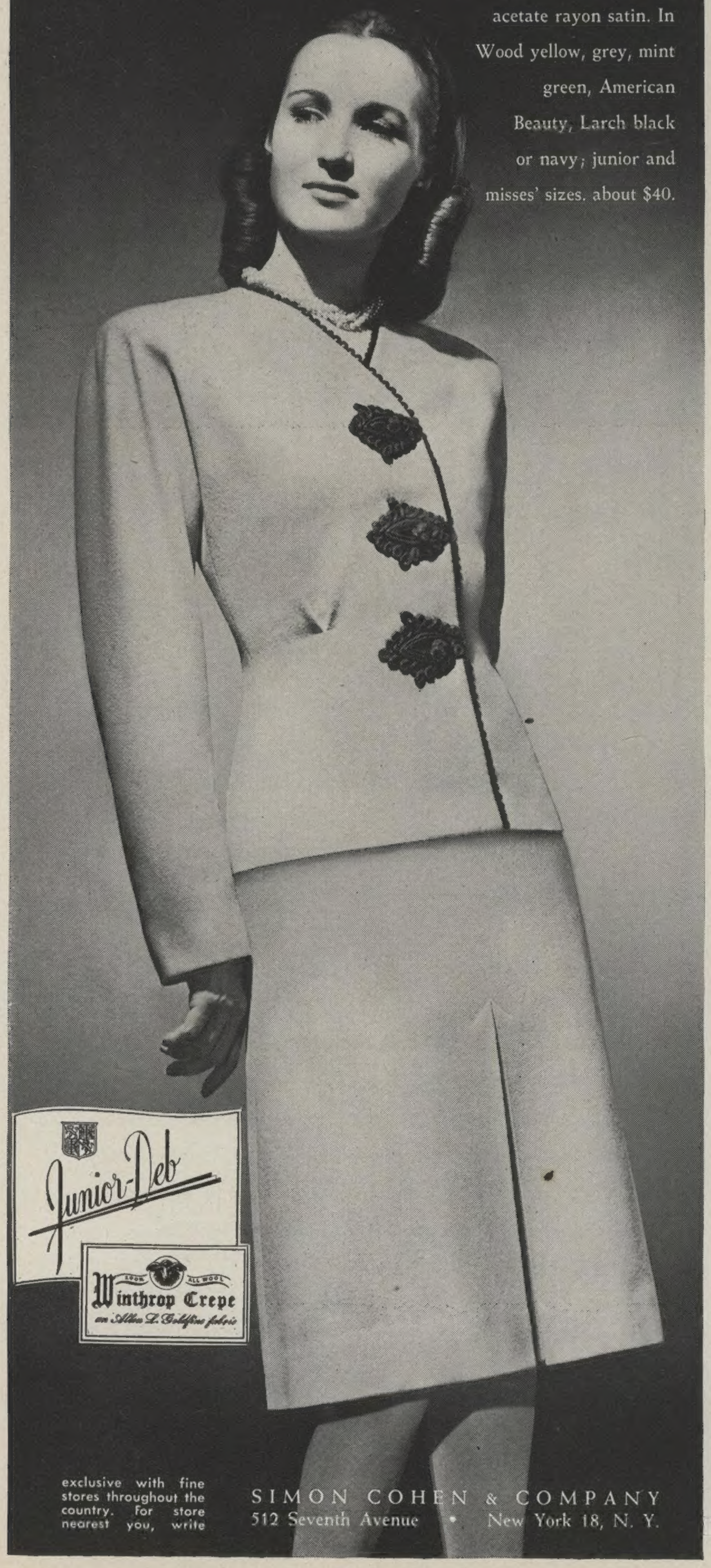

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SPRING FASHIONS

(Continued from page 85)

Not only suits give service with a smile, this spring. Coats and dresses do the same. For all their capability, they manage to include many fresh new characteristics. To be more specific:

TIGHT MIDRIFFS. Many a coat or dress makes a concerted effort to belittle the waist. Much of it is done by optical illusion—there's no pinching of waists into 18-inch circumferences these busy days. One of the newest techniques is a corselette or cumberbund set into a dress—a six- or eight-inch-wide corselette that stretches from the upper rib to the waist. It appears on black afternoon dresses and on long-skirted evening dresses—giving a high-busted, tiny-waisted, free-skirted silhouette. The skirt below this corselette is gathered into a modified dirndl—a very lawful dirndl that appears to be wider than it is.

EASIER SKIRTS. L-85 never insisted that anyone wear skirts as skin-tight as the tubes of the past few seasons. The law allows any width up to sixty-four inches for a wool skirt in size 16. So if you like a little ease in your skirt, set your conscience at ease. Slight skirt fullness is a natural counterpart of the tight middle, makes for ease of movement, balances the important hat—and conceals many a hip fault. Your skirt may be gathered all around, it may be slightly circular, it may lean to front or back fullness.

COAT AND DRESS COSTUMES. The keypiece of your spring wardrobe may very well be a coat, this spring. If you're a believer (and who isn't?) in the simple dress as a base for the beflowered, beveiled, beribboned new hats, you'll want a coat. If you're a devotee of the "sweater-and-skirt" look or the jersey jumper-dress (and who isn't?), a coat is a must. But this spring a coat is more than a layer-of-insulation between you and a March breeze. It's one of the most complimentary things you can own. Think perhaps of a knitted one in navy-blue—a full-length coat with all the suppleness of a dress. Think of a grey flannel coat, fitted and slightly flared, over a white-and-grey printed dress. Think of a two-tone coat, the top all of beige gabardine, the skirt of navy-blue gabardine, a belt of red leather joining the two. Think of a navy-blue wool coat that substitutes an elbow-length cape for sleeves—a wonderful excuse to pull long blue jersey gloves up to your elbow. You can even think again of that once beloved fashion "the ensemble," a bright wool coat lined with a print to match a printed dress. (N.B. If your coat is short or a tunic, a tight skirt looks better beneath it.)

SATIN OR FAILLE AFTERNOON COATS. Around five o'clock on a spring afternoon, think of wearing, with a beguiling, beflowered hat, a trench coat of polished black satin. A full-length coat, belted tightly, closed up to the throat. This spring, a satin or taffeta or faille or surah coat seems the ideal afternoon costume—and you'll wear it over your short evening dresses as well. It may be full-length, or it may be a tunic or a flaring box-coat. One beauty is of Roman-striped surah—a tunic coat, superb over navy-blue.

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